

**NIKON JOINS CSC RACE
WITH TWO TINY BODIES**



**AP'S TOP 100 CAMERAS
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amateur **photographer**

Saturday 8 October 2011

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NIKON 1 SYSTEM

'It's about the features, not the sensor'



**FIRST LOOK
HANDS-ON
PREVIEW**

**IS THIS WHAT 48 MILLION
PIXELS LOOKS LIKE?**

AP investigates Sigma's SD1 and compares it to the Pentax 645D



AP INVESTIGATES

PAGE 47

NIKON 40MM MACRO

Why 40mm? Test, and lens in use



ON TEST

PAGE 43

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ON TEST

PAGE 57



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Contents

Amateur Photographer For everyone who loves photography

WHEN Nikon launched the D70 in 2004, I asked some of the engineers if their next task could be a digital version of the FM2. I didn't want much – a big sensor, simple controls and I'd even be happy with manual focus.

Of course, I am still waiting. I wasn't asking just for myself, as I reckoned it would be a camera in which many AP readers would be interested. For a long time we've all been thinking about sensor size and pixel counts, and we've used both as a measure of expected image quality. We understand that there comes a point where more pixels actually diminishes quality, and a point where a full-frame sensor is actually more

than we need – although not necessarily more than we want.

With the new V1 and J1 bodies, Nikon has driven in the opposite direction of where I had asked to go, and I suspect where many current Nikon users want the company to go. Yet if the Nikon 1 series is a mass-market success, it will help fund the projects that wouldn't be – like the FM2D. And you know, perhaps we might actually quite like this tiny, clever camera system when we try it.



Damien Demolder
Editor

NEWS, VIEWS & REVIEWS

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Nikon enters compact system arena with new V1 and J1 advanced camera interchangeable-lens models; Ilford launches pinhole camera; Photo agency Alamy stops deducting commission; Jessops secures loan boost

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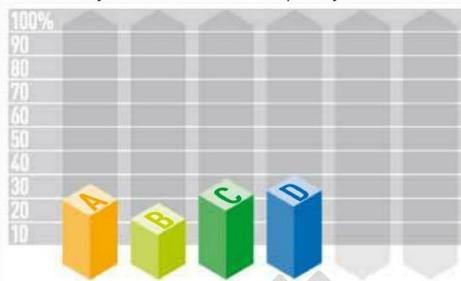
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THE AP READERS' POLL

IN AP 17 SEPTEMBER WE ASKED...

How would you class the latest compact system cameras?



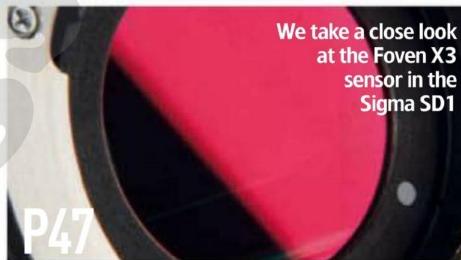
YOU ANSWERED...

A Overblown compacts	25%
B Dumbed-down DSLRs	17%
C An attractive secondary body	28%
D A real alternative to a DSLR	30%

THIS WEEK WE ASK...

Is the Nikon 1 system what you wanted Nikon to do next?

VOTE ONLINE www.amateurphotographer.co.uk



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P10

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APNews

News | Analysis | Comment | PhotoDiary 8/10/11

**Nikon has left many
of its die-hard supporters
feeling a bit short-changed**

Nikon launches its first CSC, page 6

Nikon launches '1' system • V1 camera boasts EVF and hotshoe

NIKON DEBUTS COMPACT SYSTEM CAMERA

NIKON has entered the compact system camera arena with the Nikon 1, which will initially feature two cameras – the V1 and J1 – due out this month alongside four lenses.

The Nikon 1 marks the firm's first new lens mount since the legendary Nikon F in 1959 and comes just five months after Nikon claimed it had no gaps to fill in its product line-up.

'This marks a revolution in photography. Photography will never be the same again,' claimed Michio Miwa, managing director of Nikon UK.

'Our engineers went back to the drawing board and started from scratch to create a new device from the ground up.'

Nikon hailed the new models as a brand new camera category: advanced camera with interchangeable lens (A-CIL).

The V1 and J1 each feature a 10.1-million-pixel, CX-format CMOS imaging sensor, which measures 13.2x 8.8mm. This is smaller than the 17.3x13mm imaging area of a micro four thirds sensor, but larger than Pentax's 6.17x4.55mm Q-system sensor. APS-C sensors tend to be 25.1x16.7mm.

With a 13.2x8.8mm sensor, stated focal lengths have to be magnified by 2.7x to give an idea of the angle of view in comparison to focal lengths on a full-frame or 35mm camera. For example, the 10-30mm lens should deliver the 35mm viewing angle equivalent of a 27-81mm zoom and the 10mm optic the same as



Nikon hopes the V1 model will appeal to DSLR users looking for a second camera

a 27mm lens in full-frame format.

The firm claims the sensor offers the 'perfect balance between system size, speed, light sensitivity, resolution and depth-of-field'.

The V1 adds a built-in 1.44-million-dot-resolution electronic viewfinder and features both electronic and mechanical shutters.

The J1 and V1 will go on sale on 20 October, priced £549.99 and £829.99 respectively for a 10-30mm f/3.5-5.6 VR lens outfit, among other kit options.

The Nikon 1 will be joined by three other lenses: a 10mm f/2.8 pancake; a 30-110mm f/3.8-5.6 VR; and a 10-100mm f/4.5-5.6 VR PD-Zoom, which features a 'power-drive zoom' designed for videographers.

Nikon plans to launch more lenses within three years and samples on show at a UK press event suggested a portrait and macro

lens would be among future launches.

December will see the launch of an adapter allowing Nikon DSLR users to attach their lenses to the new Nikon 1 bodies. The FT-1, priced £229.99, will deliver full AF functionality when used with AF-S and AF-I lenses, according to Nikon.

Nikon trumpets the 1 system's auto focusing as faster than any other. A new dual processor, called Expeed 3, is used to facilitate a '60-frames-per-second' maximum burst rate at full resolution, 'superior' image noise reduction and to drive a series of high-powered camera functions (see page 6).

The Expeed 3 boasts faster processing than Nikon's D3X DSLR, Canon's EOS 7D and Panasonic's Lumix DMC-GF3 micro four thirds model (Nikon claims it processes images at '600 megapixels a second').

UK product manager Simon Iddon said Nikon recognises the mass market potential of video: 'We are seeing more people taking video with cameras than ever before.'

A 73-point phase-detection AF system is built into the sensor and is selected when shooting moving images. There is also 135-point contrast-detection AF.

The V1 boasts 'magnesium-alloy' top and rear covers and a hotshoe, allowing compatibility with an optional flash unit (Nikon's smallest Speedlight). The SB-N5, which is designed to rotate both vertically and horizontally, will cost £129.99.

● **Continued on page 6...**

SNAP SHOTS

• A photography grant dedicated to the memory of British photojournalist Tim Hetherington has been announced by World Press Photo and Human Rights Watch. Tim was killed while covering the conflict in Libya in April, aged 40. The annual grant, worth €20,000, will be awarded to a photographer to complete an existing project that adopts a human rights theme. The closing date for applications is 15 October. For details visit www.worldpressphoto.org/tim-hetherington-grant/.

• Stock photo agency Alamy says it is will not deduct commission from royalties paid for images taken by photography students. The scheme will run for two years and is designed to support new talent with extra cash, while giving the agency's customers access to a new source of 'fresh and contemporary imagery'.



Do you have a story?

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PHOTOGRAPHERS SLAM RIOT PICS COURT ORDERS

THE NATIONAL Union of Journalists has hit out at court orders that force press photographers and broadcasters to hand over footage of the recent riots in England.

The NUJ said it was appalled and that the move puts journalists at risk. It urged media organisations to 'challenge the court orders'.

NUJ London Photographers' branch

secretary Jason N Parkinson accused those complying with the court orders of turning 'every photographer, videographer and journalist into potential targets'.

He claimed this will lead to an increase in the number of assaults on the press.

The BBC, Sky and ITN are reported to be among those to have already agreed

to hand over footage, while the *Guardian* and *Times* newspapers have resisted, according to an article in the latter.

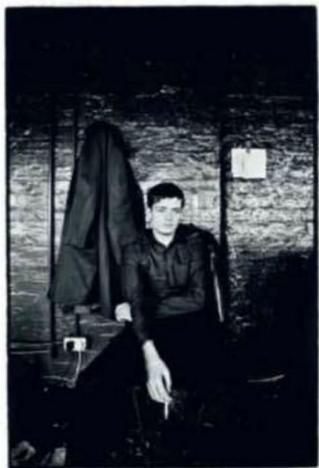
During the summer, media groups voiced disappointment after a judge ruled that news agencies and broadcasters must hand over photographs and footage of rioting in Belfast.

A week of photographic opportunity

PHOTO DIARY

**Wednesday
5 October**

EXHIBITION The Time Machine by Edgar Martins, until 5 November at Wapping Project Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingprojectbankside.com. **EXEMPLAR:** Joy Division, portraits by Kevin Cummins, until 11 December at Proud Camden, London NW1 8AH. Visit www.proud.co.uk.



© KEVIN CUMMINS

**Thursday
6 October**

EXHIBITION Archive by art photographer Joachim Froese, until 18 November at Photofusion, London SW9 8LA. Tel: 0207 738 5774. Visit www.photofusion.org. **EXHIBITION** Istanbul – Our New Capital of Europe? By Nikolai Yudin, until 31 October at Thames Valley Athletics Centre, Berkshire SL4 6HN. Tel: 01753 770 037. Visit www.rhubarbandcustard.com.



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Friday 7 October

EXHIBITION Transition by Paul Vickery, until 4 November at Bayeux, London W1T 3EP. Tel: 0207 436 1066. Visit www.bayeux.co.uk. **EXHIBITION** Dead Gorgeous by Steve Bond, until 7 October at The Flavel Arts Centre, Devon TQ6 9ND. Tel: 01803 839 530. Visit www.theflavel.org.uk.



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**Saturday
8 October**

EXHIBITION Hackney Revised: 1985 to 2011, by Berris Conolly and Alex Pink, until 9 October at Photochats @ Chats Palace, London E9 6DF. Tel: 0208 533 0227. Visit www.chatspalace.com. **EXHIBITION** Royal Photographic Society: 154th International Print Exhibition at Aberystwyth Arts Centre, Wales SY23 3DE. Tel: 01970 623 232. Visit www.aberystwythartscentre.co.uk.

Sunday 9 October

DON'T MISS World Conker Championships 2011 at New Lodge Fields, Oundle, Northants PE8 5LL. Tel: 01832 272 735. Starts at 10.30am. Visit www.worldconkerchampionships.com. **EXHIBITION** Astronomy Photographer of the Year, until 12 February 2012 at the Royal Observatory Greenwich, London SE10 8XJ. Visit www.nmm.ac.uk.

Monday 10 October

EXHIBITION Metropolis by Larry Yust, until 18 October at Lumas London, London W1S 2YT. Tel: 0207 434 4431. Visit www.lumas.co.uk. **EXHIBITION** Landscape Expressions by Mark Sunderland, until March 2012 at Lockwoods Restaurant, Ripon, North Yorkshire HG4 1DP. Tel: 01765 607 555.

Tuesday 11 October LATEST AP ON SALE

EXHIBITION Terry O'Neill: IT Girls & Boys, until 22 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit www.thelittleblackgallery.com. **EXHIBITION** Donovan Wylie: Outposts, until 19 February 2012, at National Media Museum, Bradford. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.

The 10-30mm f/3.5-5.6 VR is one of four lenses out this month. More are planned



Continued from page 5

NIKON DEBUTS COMPACT CAMERA SYSTEM

IN A MOVE designed to appeal to the mass consumer market, the J1 and V1 feature Motion Snapshot, a feature designed to capture ' fleeting moments' by simultaneously recording a slow-motion movie and a still image.

In-camera software then combines the two, to create 'a photo that moves and captures the story of a moment as never seen before – a living picture'.

Also on board is smart photo selector, designed so that users never miss a shot. It uses pre- and post-capture technology to shoot 20 full-resolution images before and after the shutter button is fully depressed and released.

The 'best' five shots are saved based on facial expression, composition and focus, and the 'perfect' shot presented to the user.

The remaining four images are saved in-camera.

The V1 and J1 will be marketed as the first interchangeable-lens cameras to feature such technology.

Nikon touts the J1 as the world's smallest interchangeable-lens camera with imaging sensors larger than 1in. It measures 106x61x29.8mm and weighs 277g, while the 383g V1 measures 113x76x43.5mm.

The cameras also feature an ISO range of 100-6400, raw shooting and three metering modes, plus a built-in flash (on the J1) with a guide number of 5m @ ISO 100.

The higher-end V1 will be compatible with the Nikon GP-N100 GPS unit.

The firm declared the Nikon 1 to be its most significant announcement since the first digital camera 14 years ago.

The small sensor of the Nikon 1 system had been rumoured for some time, but no one knew for sure quite how far the company would go. It's not as small as it could have been, but neither is it as large as most F users would like. With the combination of the small physical dimensions of the chip and a lower-than-usual pixel count, Nikon has left many of its die-hard supporters feeling a bit short-changed.

While Nikon maintains the cameras are aimed at families and young couples, I suspect that should the image quality be good enough there will be enthusiasts who are also interested.

Not so long ago we were delighted to get 10 million pixels in the Nikon D80 and D60, both of which proved themselves to be excellent DSLRs. And didn't everyone cheer when Canon reduced the pixel count in

AP COMMENT

Damien Demolder
Editor



its PowerShot G compacts from 12 million back to 10 million?

If the Nikon 1-series cameras turn out to be better Canon PowerShot G12s, with interchangeable lenses, would you be interested? The point of the cameras is their speed, according to Nikon, but we all buy things for different reasons.

If you are looking for something that really is small and which is more sophisticated than a bridge camera, then perhaps this is the answer. Truly pocketable cameras are always worth a look – and how big do you print, anyway?

SNAP SHOTS

● BBC Radio 4 is set to air a series of programmes focusing on the working day of five news photographers, beginning on 31 October. Producer Miles Warde said the series, called Picture Power, was largely recorded in real time. It will feature Press Association photographer Lewis Whyld at the first night of the recent riots in Tottenham; *New York Times* photographer James Hill in his bid to capture a royal wedding balcony kiss shot; Geoff Waugh on the last alpine stage of the Tour de France; and Mike Goldwater, who returned to Rwanda 17 years after winning an award for his picture of a young Hutu girl. The programmes are due to be broadcast each day from 31 October-4 November at 3.45pm.

● The deadline for the International Garden Photographer of the Year is approaching fast. Organisers have urged AP readers to enter the contest for the chance to win the £5,000 top prize. The deadline is 30 November 2011. Visit www.igpoty.com for full details.



Do you have a story?

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iPhone 'viewfinder' on the cards

ILFORD LAUNCHES PINHOLE CAMERA

A PINHOLE camera that can record images on 5x4in positive paper will go on sale this month, the owner of the Ilford film brand has confirmed.

The British-made Harman Titan, a prototype of which was shown at the Focus on Imaging show six months ago, will cost £150.

There will be three versions of interchangeable pinhole cone (pictured) in 72mm; 110mm; and 150mm, with the latter delivering the same focal length as a traditional 5x4in camera, said Steven Brierley, director of sales and marketing at Harman Technology Ltd, which owns the Ilford black & white film brand.

The 110mm and 150mm versions are planned as optional extras.

The Harman Titan kit will include a 'reciprocity failure chart' to help photographers work out the correct exposure, said Brierley in an interview with AP.

The pack comes supplied with ten sheets of 5x4in Harman Direct Positive photographic paper and ten sheets of 5x4in Ilford Delta 100 Professional film.

The camera itself features built-in spirit levels and tripod mount positions.

To be robust, the Harman Titan is built from 'tough plastic' and designed by Mike Walker, a field camera specialist based in north Wales.

AP has learned that Ilford is investigating the possibility of making the camera compatible



The pinhole cone is interchangeable. Optional 110mm and 150mm versions are due out

with an Apple iPhone, whereby the iPhone would sit on the camera and serve as a 'viewfinder'.

The firm is also considering the launch of an accessory that enables the shutter to be triggered by a cable release.

Ilford claims that the camera has received a 'huge

amount of interest from schools and colleges, as well as existing pinhole photographers'.

Brierley hopes the camera will appeal to school science teachers, as images can be processed in a 'tank' – thereby dispensing with the need for a darkroom.

JESSOPS SECURES £8M LOAN BOOST



Jessops' store at Westfield Stratford City, east London, which opened last month



Chief executive Trevor Moore

PHOTOGRAPHIC retailer Jessops has arranged to borrow a further £8m from its bank, HSBC. At the same time, the group has agreed to reduce its seasonal overdraft facility.

The financial restructuring will see Jessops' owner Snap Equity Limited increase its existing loan with HSBC from £20m to £28m.

The loan will be repayable in eight quarterly instalments of £500,000, beginning on 28 September 2012, followed by a final payment of £24m on 29 September 2014.

The details are contained

in company accounts filed by Snap Equity Ltd and Jessop Group Ltd at Companies House.

The group has agreed a reduction in its uncommitted overdraft facility, which expires in November 2011.

The overdraft allowed the group to borrow up to £18m. Under the new terms, Jessops will be able to borrow between £2 and £10m as an overdraft on a seasonal basis as before. Jessops says it continues to receive support from its bank.

In the Directors Report, Snap Equity bosses state: 'In discussions with the

directors, the lenders have indicated that subject to the borrowing requirements of the group being in line with their expectations, which are consistent with the directors' forecasts, it is their [the lender's] current intention to make facilities available at a level adequate to meet the funding requirements at and beyond the formal facilities renewal date in November 2011.'

Meanwhile, accounts show that Jessops notched up a profit of £111.3m for the year ending 2 January 2011. However, after stripping out non-recurring

items relating to the corporate restructuring, Jessops made an underlying loss of £3.1m.

This marks an improvement on the 15-month period to 3 January 2010, when Jessops recorded a loss of £48.1m (£11.2m loss after accounting for non-recurring costs).

Jessops says its like-for-like sales remain strong, up 5.3% for the year to 4 September 2011.

'Total online sales continue to grow strongly and have more than doubled,' said Jessops chief executive Trevor Moore.

'The high level of online sales collected at store, through our dynamic multi-channel platform, provides a flexible service experience for our customers.'

He added: 'While we anticipate market conditions will remain challenging in the foreseeable future, with our multi-channel proposition supported by innovation, we are well positioned to deliver profitable market share growth.'

The chain's refurbished stores achieved an 'average uplift' of more than 30%, said Moore, adding that more than half of Jessops shops will sport a new black frontage by the end of this year.

AP
THIS
WEEK
IN...

1928

The importance of 'patience' in photography was highlighted this week in 1928. Writer HC Buckle focused on a picture of The High Bridge, a historic landmark in Lincoln. 'The accompanying illustration shows the advantage of waiting for a detail necessary to the composition or interest of the subject,' he declared. 'In this case the foreground was empty, so the exposure was postponed. After a time the swans came into view some distance along the stream, making their way leisurely. They seemed an interminable time in reaching the spot where they were wanted, but at last they arrived; the exposure was made, and it is evident that they make all the difference to the record of this well-known bridge.'

PATIENCE.
PATIENCE is a virtue which should be cultivated by all photographers. When developing and fixing, for example, over-eagerness to see the result may spoil a negative which would have been a good one had a little patience been exercised.
Out of doors, patience is often necessary when waiting for a favourable lighting. Passing clouds and the changes of light and shade necessitate not only watching but waiting. Cases have been known in which photographers



CLUB NEWS

Club news from around the country

BANBURY CAMERA CLUB

The club's eighth annual show will take place at the Michael Heseltine Gallery, Chenderit School, Middleton Cheney from 18-23 October. Last year the club raised almost £1,000 for a local hospice through the sale of prints and donations. Visit www.banburycameraclub.org.uk.

THE POSTAL PHOTOGRAPHIC CLUB

The club will hold its annual Rally from 14-16 October at Harefield Hall, Pateley Bridge, North Yorkshire HG3 5QE. Visit www.postalphotoclub.org.uk.

WorldMags

SNAP SHOTS

● The Open Eye Gallery in Liverpool, which is said to have doubled in size, will re-open on 5 November at its new waterfront location. The work of photographer Chris Steele-Perkins will be among the first exhibitions on show at the 'bespoke space', which runs across two floors at 19 Mann Island, Liverpool Waterfront L3 1BP. The gallery will be open Tuesday-Sunday (10.30am-5.30pm) and entry will be free. The outside of the building will be used to showcase large-scale 'wall work'. The gallery was previously based in Wood Street, Liverpool.

● Picture library giant Getty Images has opened a gallery at the new Westfield Stratford City shopping centre in East London, close to the Olympic Park. A Getty spokesman said: 'We believe our content will help inspire Londoners to get further excited about the impending London 2012 Olympic and Paralympic Games and the magnificent city we live in.' The gallery can be found at Unit 88 on the ground floor. For details call 0208 221 7498.

Do you have a story?
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Picture of Jupiter takes title

BRITISH AMATEUR WINS ASTRONOMY PHOTO TITLE

BRITISH amateur astronomer Damian Peach has won this year's Astronomy Photographer of the Year title.

Peach beat hundreds of entries to take the £1,500 prize with a picture of Jupiter and two of its moons, Io and Ganymede.

He said he captured the image from Barbados, where a clear atmosphere is said to be good for astronomy photos.

The *Sky at Night* presenter Sir Patrick Moore, who helped judge the competition said: 'The standard of this year's entries was first class, as always, but this picture is a very worthy winner against incredibly

strong competition.'
Royal Observatory Public Astronomer Dr Marek Kukula added: 'There were so many beautiful images this year but this one really stood out for me.'

The Young Astronomy Photographer of the year title went to 15-year-old Jathin Premjith from India.

The contest, now in its third year, is run by *Sky at Night Magazine* and the Royal Observatory Greenwich, where the best images are on show in a free exhibition until 12 February 2012.

Visit www.nmm.ac.uk/astrophoto for more details about the exhibition.

'Bushmen of the Kalahari Desert, Botswana', 2008



LEGENDS IN CHARITY FUNDRAISER

IMAGES by Patrick Lichfield and Terry O'Neill are set to raise money for the charity Survival International. The pictures for sale will be showcased at Art London 2011, which takes place at the Royal Hospital in Chelsea, London, from 6-10 October.

'They include some of the greatest names in contemporary photography,' said a spokesman for the Little Black Gallery, which is organising the sale.

Other photographers featured include Bob Carlos Clarke, Duffy, Chris Levine and Sebastião Salgado. To view the donated images visit www.survivalinternational.org/artlondon. To bid for images email gp@survivalinternational.org. Bidding is open until 5 October and highest bid will be announced on 6 October.

IT WON'T GET BETTER THAN THIS...



EISA is the unique association of 50 special interest magazines in audio, home theater, in-car electronics, mobile electronics, photo and video, from 19 European countries.

Every year the EISA jury rewards the best products available in Europe with the EISA Award. The quality of the winners is undeniable, having been independently reviewed in our member magazines and voted for, collectively, by its 50+ expert editors. All EISA winners may use the official EISA logo - it's your assurance of outstanding product quality.

HOME OF AMBITION



AP hands-on Nikon 1

Mat Gallagher gets his hands on the advanced interchangeable-lens camera with Nikon's first new mount since 1959

AT LAST month's press conference in central London, Nikon was keen to stress that its new camera system was not following in the footsteps of previous mirrorless or compact system cameras, and that it has been designed from the ground up. 'This is a new category,' claimed Nikon's product manager Simon Iddon, labelling the Nikon 1 an advanced camera interchangeable lens (A-CIL), although in all respects it is both mirrorless and a compact system camera (CSC).

I was able to get my hands on early

NEW FEATURES

- 10.1-million-effective-pixel, CX-format CMOS sensor
- Expeed 3 processor
- 60fps shooting
- Contrast- and phase-detection autofocus
- 1.44-million-dot electronic viewfinder (EVF)



samples of the new models and had a chance to explore the different modes and features. For me, the greatest interest around these cameras is in the sensor and processing. This new CX-format sensor is 13.2x8.8mm in size, which equates to roughly a 1in sensor, giving a 2.7x focal length conversion to 35mm. It has a modest 10.1-million-pixel resolution, but is paired with a new Expeed 3 processor, which is capable of processing 600 million pixels per second or 60x10-million-pixel images, thus allowing an impressive 60fps using the electronic shutter option. Both phase- and contrast-detection options are available

within the focal plane, which, Nikon claims, allows for the world's fastest autofocus.

The use of video on the Nikon 1 is very much intertwined with still capture, as the motion snapshot mode demonstrates. This gives a 1sec slow-motion video clip and a still image when the shutter is pressed to 'capture the moment'. The smart photo selector mode uses the high-speed shooting along with the pre-post-capture facility, which starts saving images before the shutter is pressed and carries on after you take the shot. This takes a burst of 20 shots and then filters them down to the best five for your selection, based on the camera's algorithms for face detection, sharpness and exposure.

Although manual shooting is possible it does feel slightly marginalised, as the choice of program, aperture priority, shutter priority or manual must be made from the main menu rather than the shooting dial. Manual focusing is performed using the rear dials, as with a compact, rather than any form of lens ring adjustment (although this appears to work pretty well), using one control to zoom in and another to focus.

The two versions of the Nikon 1 cater for different levels of user. The entry-level J1 comes in a consumer-friendly range



New 1-series lenses include a retractable 10-30mm VR (above), 10mm pancake, 30-110mm VR and 10-100mm with power drive

of colours, with a built-in flash and a 460,000-dot LCD screen. Claims that this is the smallest interchangeable-lens camera on the market include the desperate caveat, 'with image sensors larger than 1in', ruling out the smaller Pentax Q.

The V1 is the model that will hold the greatest interest for photographers and videographers, with its electronic viewfinder, mic input, accessory port and 920,000-dot screen, despite the additional £280 in cost. The electronic viewfinder (EVF) is a 1.44-million-dot LCD with dipole control, similar to those seen on the Panasonic G-series models, and gives a nice clear view.

The V1's magnesium-alloy body feels solid in the hand, and is almost identical in size to the company's new P7100 Coolpix model – just 5mm thinner in depth and 3mm less width. This is also comparable with the Olympus Pen E-P3 and Sony's forthcoming NEX-7, which also features a built-in EVF. In fact, according to the manufacturers' specifications, the Sony NEX-7, although slightly wider, has a smaller overall volume than the Nikon 1 V1.

The Nikon 1 launches with a full range of lenses and accessories, with more displayed in concept form for a hint of what is still to come. A 10mm pancake lens and



The J1 body features a built-in flash and electronic shutter, plus 3in, 460,000-dot LCD screen. The body is a lightweight polycarbonate material and comes in white, black, silver, red, and pink colours



The V1 body includes a 1.44-million-dot EVF, both electronic and mechanical shutters, and a 3in, 920,000-dot LCD screen. The body is magnesium-alloy and comes in black or white finishes

10-30mm zoom make up the standard lenses, while a longer 30-110mm and a 10-100mm video lens provide telephoto options. Current Nikon F-mount users will also be able to mount their lenses via the new FT-1 adapter, which provides autofocus for AF-S and AF-I models.

There have been many different takes on this interchangeable-lens/mirrorless

concept and the Nikon 1 certainly has its benefits. Initial impressions are good and I look forward to testing the camera's apparent speed and image quality in more detail when test samples are available.

The Nikon 1 J1 and V1 will be available from 20 October, priced £549 and £829 (with kit lens) respectively. For more information visit www.nikon.co.uk. **AP**

The Nikon 1 J1 in a range of its available colours, with matching lens detail on the red model



The current full range of 1-series lenses alongside the J1 model. F-mount lenses will also be made compatible using an adapter



APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

© MALEIE MARDER



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Carnal Knowledge

By Malerie Marder

Violette, £50, hardback, 176 pages, ISBN 978-1-900828-30-7



NUDE photography is a genre that treads a fine line. When done badly, images of nudes

can be horribly gratuitous and sleazy. At other times they are dull, studio-based studies in light and tone. But then there are occasions where, with the right photographer behind the lens, they can be fascinating and thought-provoking.

That's exactly what we get here with Malerie Marder's

BOOK



fascinating book *Carnal Knowledge*.

Her images are simple yet compelling.

Each one features a nude figure (sometimes more than one) in a suburban location or motel room.

The arrangements are basic, and that's the key, because they are honest

and raw. We are seeing real people at their most exposed. The initial reaction is to look away because it feels too intrusive, but every time we know that we will look again. Marder's images have much in common with Gregory Crewdson and Philip-Lorca diCorcia. In fact, they both provide text for this book. More than anything, the photographs provoke discussion – and that's the greatest compliment of all.



© DON MCCULLIN

EXHIBITION

BP British Art Displays: Don McCullin

Until 4 March 2012

Tate Britain, Millbank, London

SW1P 4RG. Tel: 0207 887 8888.

Website: www.tate.org.uk/britain. Open Mon-Sun 10am-6pm. Admission free

CERTAIN photographic genres carry the weight of several significant practitioners – think of a genre and particular names come to mind. War photography is no different and undoubtedly one of the first names we think of is Don McCullin, a man who has spent his career capturing the devastation of war. Vietnam, Lebanon, Cyprus and Biafra – these are just some of the conflicts that McCullin has captured with his camera.

This particular exhibition finds Tate Britain taking a broader look at the man's work and displaying images that many readers may not have seen before. Visitors will get to see photographs from McCullin's first overseas assignment to Berlin in 1961, a body of work that showed a city living under the presence of the watchful eye of the military. Also on display are McCullin's images of post-war Britain, with shots that are centred primarily on northern England and east London.

With regards to his work, McCullin has said: 'Photography isn't looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures.' Never a truer word has been spoken.

LOOK AT ME
A collection of found photos

LOOK AT ME

(S)

Laura McCallum, Anna de Melo, Douglas Foster & Christopher Tunnell
University of Plymouth Press

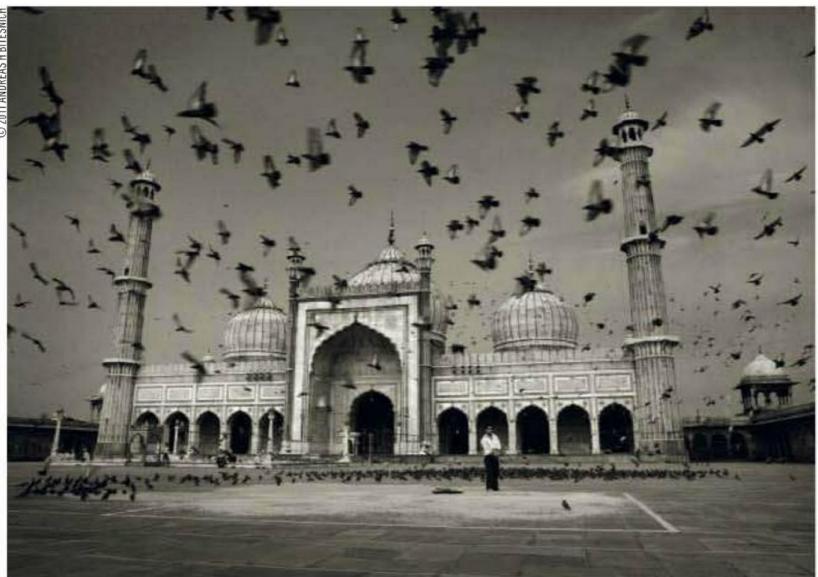
ISBN 978 0 7223 4920 0

£12.99

Hardback, 128 pp

978 0 7223 4920 0



**India**

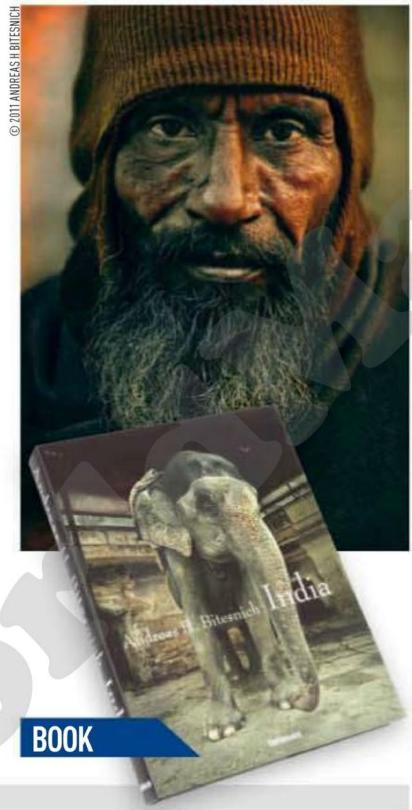
By Andreas H Bitesnich
teNeues, £60, 256 pages, hardback,
ISBN 978-3-8327-9480-4



IN THE brief introduction to this epic and beautifully produced tome, the photographer Andreas H Bitesnich observes: 'India is eternally in motion – it moves sideways, backwards, rises higher and moves forward all at once. India is where the past meets the future; time seems to pass by its own strange rules here.'

What may come across as a vague or even meaningless statement takes on a ring of truth when viewing the images. They show us a place that seems to exist in its own time period. In fact, it would be easy to forget that this is a tangible location that is just a few hours away by plane.

Bitesnich's images are served brilliantly by the book's presentation. The paper is of beautiful quality and each picture seems to be bathed in a golden hue. *India* more than justifies its price tag and really is a most beautiful travel book.



BOOK

WEBSITE

www.moderna.org/lookatme/index.php



LOOK At Me is a genuinely strange and fascinating collection of 'found' photographs.

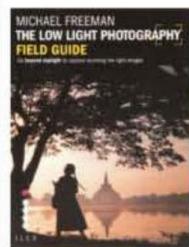
Each image included on the site was lost, forgotten or thrown away. According to the site, 'The images now are nameless, without connection to the people they show or the photographer who took them. Maybe someone died and a relative threw away their photographs; maybe someone thought they were trash.' The images were found in various places. Some were found at flea

markets, some on the street and others in random boxes.

These images are fascinating for the simple reason that they feature strangers. We don't know who these people are and, with that in mind, they can be anyone our imaginations can conceive – the potential for a projected narrative is boundless. More than that, they appeal to our voyeuristic urges and allow us to indulge in mystery and the illusion that we are viewing someone's secrets. This is a brilliant site that everyone should dip their toe into once in a while.

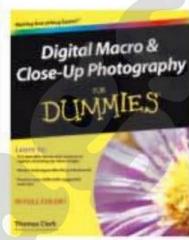
CONDENSED READING

A round-up of the latest photography books on the market



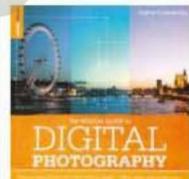
● **THE LOW LIGHT PHOTOGRAPHY FIELD GUIDE**

by Michael Freeman, £8.99 Michael Freeman is one of those names that you see and instantly feel assured. This compact guide to 'going beyond daylight to capture stunning low-light images' is a brilliant and technical volume that is full of ideas and advice. Each nugget of knowledge is as invaluable as we have come to expect from Mr Freeman.



● **DIGITAL MACRO & CLOSE-UP PHOTOGRAPHY FOR DUMMIES**

by Thomas Clark, £21.99 The Dummies guides can often be a hit-and-miss affair. However, on this occasion they've hit the nail on the head. The guide covers just about everything you need to know about producing successful macro imagery. The example images are illustrative and the text is accessible and informative.



● **THE ROUGH GUIDE TO DIGITAL PHOTOGRAPHY**

by Sophie Goldsworthy, £10.99 Books like these are everywhere, so if you're new to digital photography then you're likely to be overwhelmed by the choice. This guide, compiled by writer and photographer Sophie Goldsworthy, is a pretty decent look at digital photography, so you could happily pick this up as your first guide.

● **THE FREELANCE PHOTOGRAPHER'S MARKET HANDBOOK 2012**

edited by John Tracy and Stewart Gibson, £14.95 If you're a freelancer looking to sell your pictures, then this book should be your first port of call. Not only does it offer a thorough list of magazines, newspapers, books and agencies, but it also leads in with some sound advice and various pointers to remember. Indispensable.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack
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Superia ISO 200 35mm
film or a Fujifilm 4GB
media card*



A LITTLE INTELLIGENCE, PLEASE

Let's try to be a little intelligent about what is going on in the photographic world regarding whether to buy an SLR or a compact camera. If you already have an SLR, and have invested a lot of money in good-quality, rugged, weather-proofed, go-anywhere lenses, you would be stupid to ditch it all and buy a compact. If Canon and Nikon have any sense, they will be developing a successor to the SLR that can use as many of the high-quality lenses they have produced as possible. It is only a matter of reducing the size and weight of the SLR body that needs to change, and taking advantage of developments in focusing technology. This is just natural progression, and not some big war that is going on as some try to indicate.

I am very suspicious that those who are advocating for everyone to go over to using the current crop of high-pixel-sensor compacts have either not understood the real situation, or are having their palms crossed.

I expect both Canon and Nikon to announce in the very near future that this has been done, and you will then have cameras and lenses to take on any compact camera, especially for those who seek ultimate quality. If it were possible to reduce the size and weight of professional-quality lenses, it would have been done long ago.

Dave Traish, via email

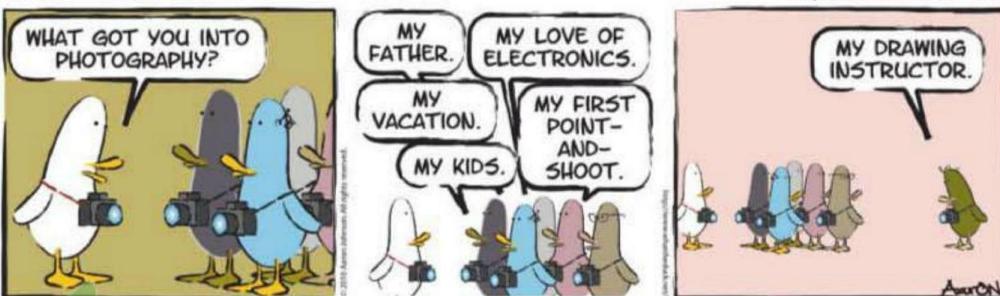
COMING IN FROM THE COLD

I gave up photography some years ago, having begun my love affair with silver nitrate back in the 1970s. I sold all my trusty SLR kit, and relied on mobile phones for family snaps. But then my interest in the dark art was rekindled by my niece, who received a mid-range DSLR for her 18th birthday. As I picked up her camera to give her the benefit of my years of experience, I felt the old tingle returning. Now I spend all my time assessing

lighting and shadows, imagining how I would tackle a subject photographically.

I stepped into a newsagents recently, and saw an old friend waiting for me – *Amateur Photographer* magazine was tucked in among the other mags, and I was unable to resist. As I leafed through the glossy pages, it all came back to me: the news reports, the equipment reviews, photo analysis, competitions, technique articles and scanograms – I remember photograms!

What The Duck



But above all, I recalled the advertisements, those siren voices calling from the rear pages with their bodies, lenses and gadgets. One of your esteemed advertisers is about to receive a visit from a born-again photographer – I hope the shelves are well-stocked!

Thanks for managing without me all this time!

Ian Gibson, via email

'The child is father of the man,' said Wordsworth, and how right he is still. Good on your niece for showing you the way. Welcome back into the fold. There's a memory card in the post – for her! – Damien Demolder, Editor

LOST AND FOUND

After reading Stuart Swindell's letter in AP 17 September, in which he was identified as a tourist by his digital camera and subsequently pickpocketed, I thought I'd offer yet another reason to stay with film.

I was using one of my Nikon F5 SLRs with 300mm f/2.8 lens attached, when someone stopped me to ask a question at the Shoreham Airshow in West Sussex, where I am press officer. I put the camera down on a nearby chair to look something up for him. Three hours later, I had a panic attack when I could not find my camera next to my bag in the media enclosure.

A retracing of my movements at speed found, to my surprise, the camera where I had left it. A couple sitting nearby said that if I hadn't come back, they would have taken it to security but, when they realised it was a film camera, they knew no one would walk off with it! It caused a lot of fun among the spectators close by.

John Periam, West Sussex

Being almost as ancient as a Tiger Moth, you'd think an F5 would be seen as quite desirable, even if just to look at – Damien Demolder, Editor

A NEW ANGLE

Despite many young photographers never having used 35mm film cameras, why do we still use 35mm equivalents when describing the focal lengths of lenses for digital cameras?

Using the (horizontal) angle of view as the main information would take some getting used to, but would relate directly to the picture provided regardless of the sensor size in most cases. People who use the same lenses on both full-frame and APS-C-sized sensors, for example, will be advanced enough to know the size factors.

My pocket camera has a zoom lens with a 4.1-49.2mm focal length, which is meaningless unless you know the sensor sizes, and still useless if you do. Other cameras may also have a 12x zoom range but a different sensor size with different focal-length numbers. Marking the angle of view for my camera – around 7-74° – instead of focal lengths would allow direct comparison with different sensor sizes in different cameras.

Donald Baldwin, London SW16



KEEP IT OPTICAL

I was taken by two statements from Sony in the news article on the release of the Sony Alpha 65 and 77 (AP 10 September). The first was from Mr Akashi, and was on the subject of future optical viewfinder cameras from the company. He said: 'It is difficult to judge right now.' Since the announcement of these cameras, a number of Sony users have asked this question – in emails, on social media sites, on live Q&As – and not one representative has given a straight answer. Some have been evasive, and others have ignored the question entirely.

Second, the statement that Sony promised to put the 'voice of the consumer' at the forefront of its future product development. How can it hope to do this, when it doesn't appear to be listening to us?

I can't speak for Sony, obviously, but I suspect the company is measuring response to the EVF in the Alpha 77 (see picture above) before committing itself to the next product. The EVF in the Alpha 77 is very good, but I'm not sure it's enough to keep all the Alpha 900 fans happy. There are definite benefits to the system that have to be tried first-hand to be judged, as do the downsides – *Damien Demolder, Editor*

POLITENESS PERSONIFIED

It seems that officialdom isn't quite so full of rude, obnoxious people only too happy to spoil our day when we're out taking pictures. I was recently in Newcastle Central Station saying goodbye to a friend catching a train to London. As I had my camera, I thought I'd take a wander through the station car park to photograph some of the old buildings nearby.

A security guard approached and politely asked what I was taking pictures of. When I told him, I fully expected him to flick into jobsworth mode and lecture me about the rights and wrongs of photographing in a sensitive area like a railway station. I couldn't have been more wrong. He explained how I could obtain a permit to take pictures in

There are plenty of Sony users on dedicated forums who want to see future cameras with an optical viewfinder (OVF), not just pro-spec full-frame models, and continued support for existing OVF models through firmware – but ask Sony about these things and the silence is deafening!

If the future of OVF cameras is difficult to judge, maybe Sony has to listen harder. That way, it can put the 'voice of the consumer' at the forefront of its future product development. If it can't or won't do this, I can only hope that Nikon, Canon and Pentax, as traditional camera manufacturers, continue to give us optical viewfinders on our DSLRs for many years to come. If I want an electronic viewfinder, I'll buy a bridge or compact system camera, thanks very much.

Graeme Stewart, Glasgow

the station and even offered to show me where to get one. As I was due to meet my daughter for a shopping trip, I declined his kind offer. But I will seek out a permit next time I'm in the station.

I would also like to applaud Newcastle Central Station authorities on a security employee who doesn't adopt a bull in a china shop approach towards photographers. I've had a few humiliating encounters with security guards while out taking photographs, but no such problems in this instance. This fellow was politeness and diplomacy personified. And as many AP readers have testified of late, those qualities, particularly where security staff are concerned, are rare indeed.

Pete Scott, Tyne & Wear

BACK CHAT

AP reader Dean Mallam reveals how stepping back has moved his photography forward

'**ACT IN** haste, repent at leisure' has proved a true photographic warning for me – and improved my picture-taking options because of old technology and slowing down.

Like many AP readers, my assortment of 35mm film cameras and lenses had grown over time. My wife says it's 'hoarding', but I prefer 'collection'. A choice of prime glass from the last century, covering wideangle to telephoto focal lengths, was just too good to sell for peanuts, especially as the relentless advance of digital photography has seen widespread ditching of quality items at camera fairs and the like.

But wait, don't rush to offload. There is a newcomer on the scene provoking more ideas. Welcome to the compact system camera. Now many of us can enjoy some retro potential after dusting off our favourite glass from bygone days. The modest investment in a quality-engineered adapter ring has opened the way to using top-brand lenses, each according to his budget, or kit-bag finds without extra spending.

Two big lessons have been learned since my DSLR-like Christmas present arrived with its excellent zoom lens. The first is that you need to think more about the picture-taking process when old lenses are fitted, and the second proves beyond doubt that slowing down and applying more effort can achieve satisfying results.

On the one hand, we have this new era of camera auto-support that we accept as standard on everything, from focusing to exposure and preset programs. On the other is the older process of managing every stage yourself and learning from your mistakes.

A recent chat with a camera-fair standholder confirmed something of a resurgence of interest in certain brands and types of lenses. 'Prime lenses from the 1980s were solid, well made and performed to high standards. People are now searching again in their home cupboards or regretting the day they sold off kits to make a digital switch.' Haste has a price!

His words are backed by a look at eBay sales. Some lenses are being offered at twice their original selling price, while others have gained a rarity value and command a high premium. Performance characteristics will always be targets for debate as old designs were not computed for digital application. The truth of another saying, 'One experiment beats a thousand arguments,' is the best way to reach a personal conclusion on results.

Stepping back has been a forward move for me. When a trusted photographic supplier says publicly that a camera system is now the 'poor man's Leica' because of numerous good old lenses you can use, it is probably worth paying attention.

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HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

PHOTO INSIGHT

Heather Angel explains how she took her shot of a South African bee fly and discusses the complex relationship between insects and flowers

I AM WORKING on a project that is likely to take me several years to complete. It involves me exploring the wonderful and diverse world of flowers, particularly their structure and the process of pollination. I'm working in collaboration with the Royal Botanic Gardens, Kew, in Surrey, which means I can visit Kew's glasshouses and gardens to photograph various interesting species of flower. Kew houses many flowers from all over the world, but obviously they don't have everything. As a result, I still have to travel abroad and photograph in places like New Zealand, Chile and South Africa, where this photo was taken.

One day while I was out shooting a lachenalia plant, I noticed a lot of insects flying around the flowers. On closer inspection I saw they were a fascinating species of insect called a bee fly, which is a type of fly that resembles a bee (commonly thought to be a way of putting off predators).

The bee fly feeds off the pollen and nectar of flowers using its long proboscis, which sticks out like a hypodermic needle. In that way these insects can suck out what they need through incredibly small openings. We have bee flies in Britain – you generally begin seeing them around Easter – but they're brown rather than black. They are really important pollinators and feed on a wide variety of flowers, but unlike many other insects they're quite choosy about what they eat. They have favourite types of flowers and once they've found them, they stick with them.

On the day that I first saw the bee flies it was almost impossible to photograph them. Every time I got near and bent down to capture them, they buzzed off. It became quite frustrating and I soon realised that I would have to get up early the next morning and set myself in position before the bee flies became active.

On day two I approached the scene with a strategy. I got there early – a little too early, as it turned out – and sat on the cool ground. The sun was out, which meant I wouldn't have any issue with lighting. I sat in such a position that I was able to cover three flowers, maximising my chances of getting a successful shot of a bee fly pollinating one of the lachenalias. Once I was comfortable, I looked around and began to realise there were a lot of the bee flies on the ground around me. They use a lot of energy when they're beating their wings and hovering, so

they have to warm up in the sun and stretch out their wings. That means they had time to become accustomed to my presence and I could work quite comfortably so long as I made no sudden movements.

On this occasion I was using a Nikon D3 and a very nice zoom lens that I don't think is widely available any more – a Nikon 70-180mm. I use this lens a lot. It means that I have a larger working distance than something like a fixed 105mm lens. If I need to pull back or close in on the subject, I can do so without shifting my position and scaring off the insect. I captured the shot you see here using 1/1250sec at f/14 and ISO 800. Ideally, I would have shot at a lower ISO, but due to the speed of the bee fly I had to push the ISO up in order to achieve the fast shutter speed. As a result, the wings are pin-sharp – a detail that really adds an extra level of character to the shot.

Keen-eyed readers may notice something rather interesting about the colours of the lachenalia flower, as there are three tiers. The reason for this is that some flowers change their colours with age, which acts as a signal to pollinators. You'll see that the bee fly is feeding from the yellow flower, which alerts the insect to the fact that this flower has just opened and there is nectar present. This benefits the flower as much as it does the bee because the whole process aids pollination. The reddish flowers signal that they are past their best and tell the bee not to waste its time trying to find nectar in them. The lilac-coloured flowers are not yet ready for the bee.

You'll see this kind of behaviour in a variety of flowers throughout the world. In Britain it occurs in the flowers that sprout from horse chestnut trees. They're really beautiful white flowers that have a coloured blotch in the middle. When they first open they're yellow. Then they turn a peachy-salmon colour and finally a dark red. If you're a flower, you want to maximise your chances of pollination and the best way to do that is to signal to pollinators, such as bees, using colour. The flower sends a message and the bee acts accordingly. This raises another interesting factor, though, because bees don't necessarily see colour in the way we do. They see different wavelengths such as ultraviolet. It's something that I'd like to learn more about as it's a fascinating subject. **AP**

Heather Angel was talking to Oliver Atwell



To see more images by Heather, visit www.heatherangel.co.uk or www.naturalvisions.co.uk. Heather regularly runs workshops at the British Wildlife Centre. For information on courses run by Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk



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Reflection

1 This reflection shows the famous Eiffel Tower in a new and interesting light
Canon EOS 50D, 10-20mm, 1sec at f/13, ISO 100, tripod, ND grad filters, cable release



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EDITOR'S CHOICE

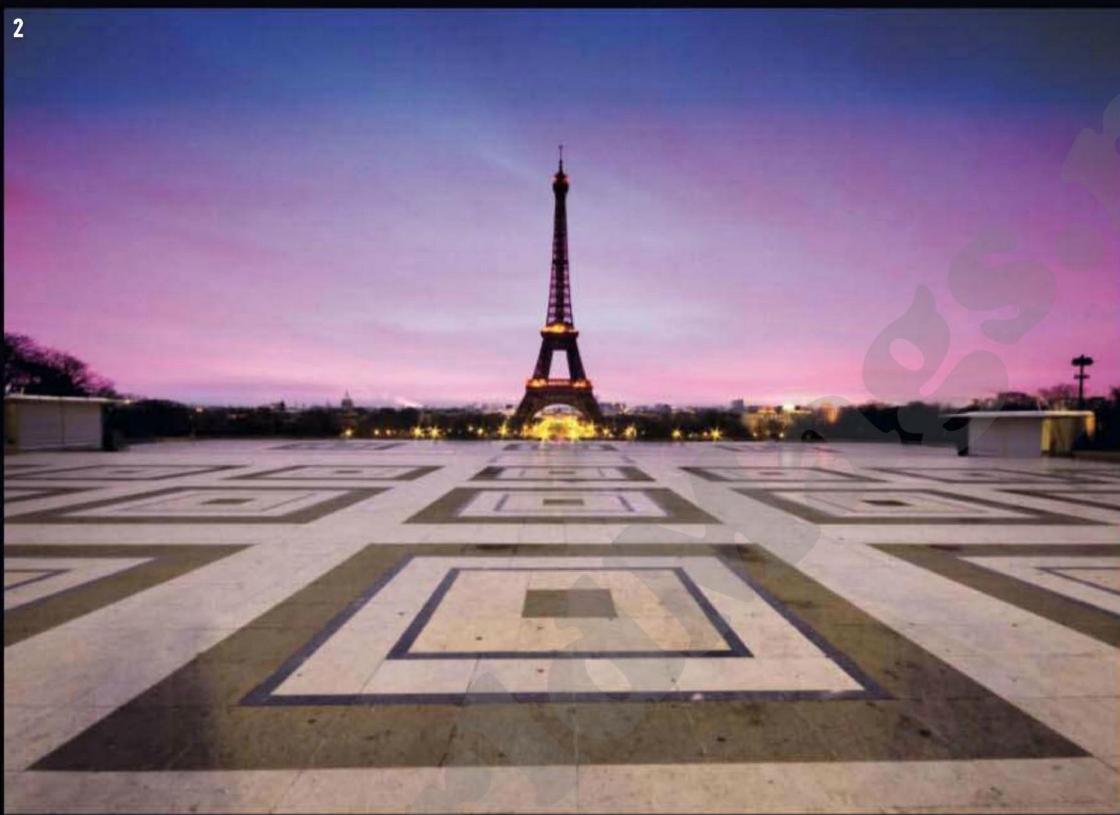
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Now here's a shot of one of the world's most photographed structures pictured in a way I have never seen before. It's not just the clever angle that works so well, but the other reflections, the road and the leaves. A striking picture that makes you look twice – *Damien Demolder, Editor*

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ReaderSpotlight

2



Danny Linton Swansea

Danny started enjoying photography from an early age when he was given a point-and-shoot camera. He used to carry it everywhere, taking photos of anything and everything that caught his eye. Later he discovered the digital SLR and began to see the world in a very different way. Danny tends to 'swing from portraits to landscapes on a daily basis', but enjoys learning the skills of both genres. In the next few months he intends to try out a few new techniques along the Gower coast in South Wales.

Eiffel Tower

2 Danny has captured the beautiful and tranquil sunrise over Paris's most famous landmark

Canon EOS 50D, 10-20mm, 8secs at f/11, ISO 100, tripod, ND grad filters, cable release

Cityscape

3 Taken at sunset, this shot shows Paris's illuminations just beginning to switch on

Canon EOS 50D, 10-20mm, 13secs at f/22, ISO 100, tripod, ND grad filter, cable release

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1



Darren Miller East Lothian

As a child, Darren enjoyed leafing through photo albums. At 14, he received his first camera and started to take pictures of his friends and family. These days he shoots landscapes, coastal scenes, historic buildings and city scenes. In the future, Darren would like to sell his work to photo libraries and through galleries.

Sound of Taransay

1 Darren took this shot during a trip to the Western Isles last summer. He merged four shots using Photoshop Elements 8
Nikon D200, 24-70mm, 0.3sec at f/16, ISO 200, ND grad, tripod, cable release

Isle of Rum

2 Darren has captured this shot at the optimum moment as the sun's rays stream through the layers of cloud
Nikon D200, 24-70mm, 1/80sec at f/11, ISO 200, polariser, ND grad, tripod, cable release

Aonach Eagach Ridge

3 This was taken in Glencoe, which is one of Darren's favourite locations and an area that is spectacular under any conditions
Nikon D200, 24-70mm, 1/8sec at f/13, ISO 100, polariser, ND grad, tripod, cable release

2



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3





Tony Gill Dorset

Tony received his first camera when he was a child and was instantly hooked on producing black & white images. Being able to capture a moment for ever is something that has always appealed greatly to him. Tony is interested in landscapes and how they change with the seasons. In the future he would like to attempt more long-exposure techniques and spend time travelling.

Winter fields

1 Tony has captured the winter mist blowing across the fields towards the solitary trees
Canon EOS 5D Mark II, 70-200mm, 1/200sec at f/8, ISO 100, 0.6 ND grad, tripod

Autumn mist

2 Shooting directly into the sun has caused Corfe Castle in Dorset to appear as a silhouette
Canon EOS 5D Mark II, 17-40mm, 1/30sec at f/22, ISO 100, 0.6 ND grad, tripod

Heaven's Hill

3 Tony has placed the focal point in the centre of the image to create a simple yet powerful composition
Canon EOS 5D Mark II, 24-105mm, 10secs at f/13, ISO 100, 0.6 ND grad, tripod

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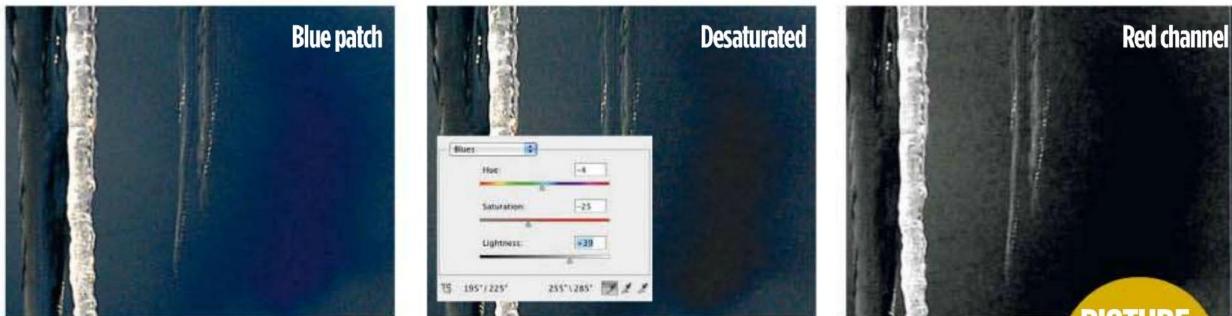
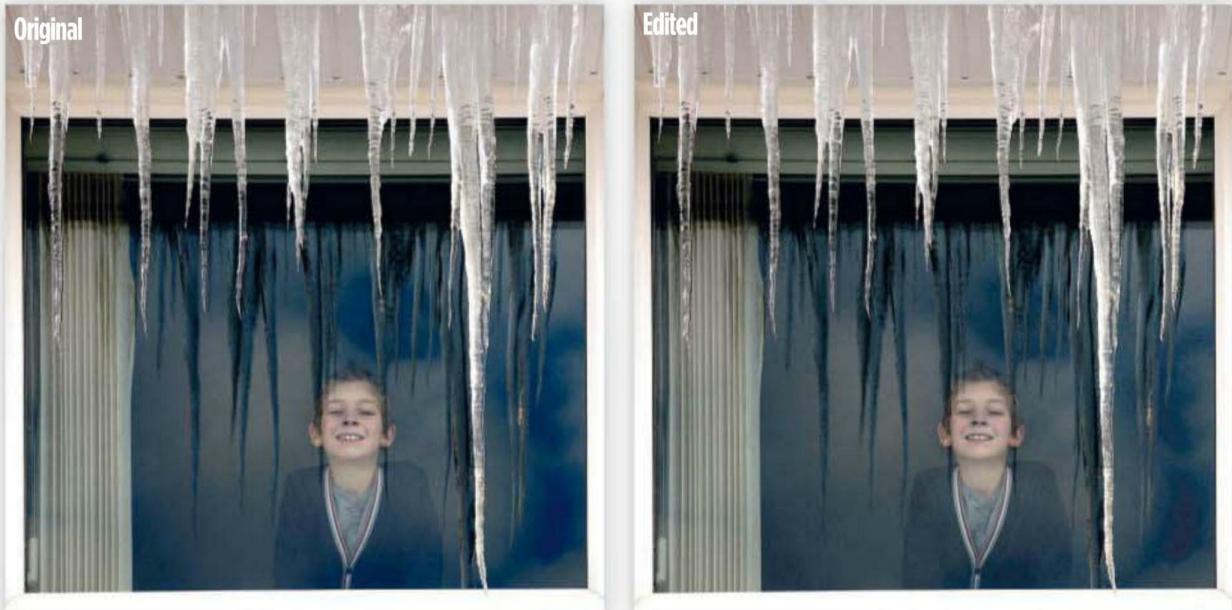


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Appraisal

Expert advice, help and tips from AP Editor Damien Demolder



It's a great picture, content and composition-wise, but the oversaturated blue patch draws too much attention

Boy in window Des Gardner

Nikon D300, 18-70mm, 1/160sec at f/8, ISO 200

THERE is a lot to like about Des's picture of his grandson looking through a window watching his granddad take pictures of icicles that look like sharks' teeth. Apart from the fact that the boy is smiling, it would make a great advert for a roof-insulation company!

Des's grandson has a great expression and the way he's framed by the window surround makes the picture immediately eye-catching. When you step back there is a sense of Polaroid about the shot, too, what with that cream strip at the top of the frame and the neat white border around the picture area. It's a subconscious reaction, but quite a strong one all the same.

In a shot like this it's important to get subject edges absolutely parallel with the

edges of the image, and Des, I'm pleased to say, has done that very well. It means we can sit back and enjoy the content of the picture without being annoyed or distracted by the fact that the picture isn't straight in the frame. It makes a massive difference.

The only thing that lets this photo down is the oversaturation of the blue sky in the reflection. It is only one small point about the image, but its impact is so great that it draws the attention and really undermines the sense of how good this shot is.

There isn't too much I can do with the patch as I only have the processed JPEG to work with. Desaturating the blue, lightening it a bit and altering the hue has a mild effect, but really it is a tonal breakdown that makes

the area so noticeable. When the colour is removed what is left is a sharp transition from midtones to dark tones, and apart from cloning out the area there's not much that will fix it. The 'desaturated' and 'red channel' screen shots above show how the file has been damaged beyond repair.

The trick really is to maintain mild and moderate manipulations at all times, but especially when working with JPEG files. Des had his in-camera sharpening set to 'hard', which has probably helped to accentuate the issue.

It's a great shot, but one that demonstrates how technical errors can so easily neutralise artistic genius. However, it's still my picture of the week.

PICTURE
OF THE
WEEK

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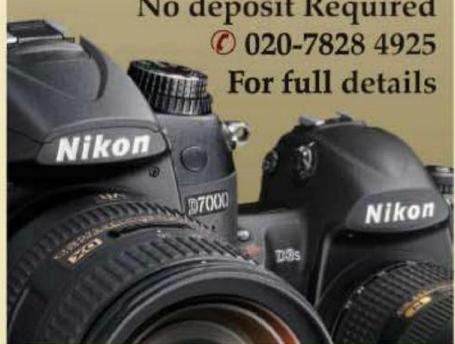
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The past is another country...

Roger Mayne's documentary street scenes capture the innocence of days gone by. He tells **Gemma Padley** what it was like photographing in a more carefree age

TIMES have changed. While more people than ever before are taking pictures, there is little doubt that photographers' freedoms have suffered in recent years. It's not all doom and gloom, though, as street photography still remains popular. However, there was a time when street photographers had complete free reign to photograph whatever they liked, wherever they liked, and British documentary photographer Roger Mayne remembers those times well.

Roger, who was born in Cambridge in 1929 and currently lives in Dorset, avidly photographed life on the streets of Britain during the 1950s and early '60s. He became known for his candid street images of people, especially children, and firmly established himself as a prolific photographer of social realism. After studying chemistry at Oxford University and via a period spent completing his national service in Leeds (where he

photographed a lot of urban landscapes), Roger settled in London in 1954 to begin life as a freelance photographer. From 1957-62, he worked extensively as a photojournalist on commissions for *The Sunday Times*, *The Observer*, *Vogue* and *Queen*, to name just a few publications. He also wrote a number of articles for *Amateur Photographer*: 'You could say that photography chose me,' says Roger. 'I started very humbly, photographing landscapes when I left school, and things gradually developed from there. When I realised I was getting good, I thought more seriously about photography as a profession.'

STARTING OUT

An early assignment in 1951 saw Roger work as a stills photographer for an experimental ballet film, with the resulting colour images published in *Picture Post* magazine, but it is for his black & white

images of children that he is best known.

'It was only when I moved to London that I really started becoming interested in photographing people,' explains Roger. 'The first set of photographs I took was of children playing on an old bomb site in 1954. I'd spotted an interesting scene, but as soon as the children saw I had a camera they rushed out and started posing. I took a group photograph and after this they went back to doing what they were doing.'

Roger began photographing street markets and poorer areas regularly, recording daily life for ordinary people. 'The best way to cut your teeth in street photography is to photograph street markets – so that's what I did,' he says. 'I photographed places such as Portobello Road and Brick Lane. I enjoyed spending time photographing the streets. Other people might feel uncomfortable but I felt comfortable'

Children running through the rainy streets of The Gorbals, Glasgow, Scotland, 1958



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Above: Three girls stand on a Sheffield street corner while another stares into the distance, 1961

Right: A picturesque snowy scene in a park in Leeds, West Yorkshire, 1952

 in this environment.' In 1956, Roger discovered Southam Street, not far from Notting Hill in west London, and embarked on one of his most famous bodies of work. 'I photographed at Southam Street because I liked being there,' he says, simply. 'It wasn't a commercial project. The children would often approach me and I'd be drawn into the scene. The sight of children playing on the streets doesn't exist anymore,' he adds, somewhat pensively. 'The kind of life I was photographing disappeared in the early 1960s – the streets were demolished and replaced with cars.'

PHOTOGRAPHIC STYLE

Whether it be a grimy road lined with bleak-looking terraced houses and dotted with children carelessly skipping down the street, or the swoosh of movement as a boy leaps to save a goal in a makeshift football game, there is a marvellous simplicity and charm to Roger's images. Quite a few depict movement – boys leaping into the air about to head a ball, children jumping, skipping and so on. 'I was always interested in capturing movement' says Roger. 'There was something ballet-like about it. I was interested in how the body makes interesting shapes. There was certainly an abstract element to my work.'

With an early interest in modern art (Roger says he was inspired by Hungarian Bauhaus photographer László Moholy-



'I was interested in how the body makes certain shapes. There was certainly an abstract element to my work'

Nagy's seminal tome *Vision in Motion*, a modernist bible of avant-garde theories about art and design, published in 1947). He explains he was also interested in the idea of photography as art.

'Photography is a kind of language and painting is a medium of expression,' says Roger, 'If either is good enough, then it is art. That's my view, anyway.'

Preferring not to use the word composition when discussing his images, Roger believes every picture has to have



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a structure. 'If the structure is properly balanced, the picture will have staying power,' he says. 'But it needs something to hold it all together. My pictures tend to have a lot of things going on around the edges and can quite often be divided into lots of different sections with various tensions. There might be a small figure in the background on the right-hand side, for example, that may look insignificant, but this figure plays a key role in pushing the eye back into the picture. It helps to hold everything together.'

PHOTOGRAPHIC APPROACH

Roger sometimes used a Zeiss Super Ikonta rangefinder camera, a Contaflex 35mm camera and later a Pentax SLR. 'In those days, you might have had an f/2.8 wideangle lens, for example,' he says. 'I tried to go out with one lens at a time and see what pictures I could take. In truth, I didn't take that many photographs. Sometimes you had a feeling you'd got the picture, and if I thought that was the case I didn't carry on shooting. You could say I used a rifle instead of a machine gun.'

Explaining he is 'not the kind of person who waits for half an hour for something to happen', Roger prefers to walk on and find something else to photograph. 'Whatever I

photographed, I had to take very quickly,' he says. 'You react to scenes in different ways. My approach was always a candid one, but I never hid the camera. Some photographers try to conceal the camera, but I never did that. I'm an unobtrusive person and people don't tend to notice me, which helps.'

Drawing inspiration from 1930s/40s press photographer Weegee, who was known for his stark crime-scene photographs, Roger adopted an approach to focusing he says Weegee favoured. 'Weegee often photographed at night and would set his focus point to several feet in front of him [to ensure the shots were in focus]', he says. 'I tried this technique when photographing in Southam Street. You had to be quick – no messing around. I would set my lens to focus 6–12 feet in front of me and fire the shutter when I thought a subject was the right distance away.'

Roger's photographs offer a wonderful insight into how we used to live and, as such, are reminders of a more innocent time for photographers who wanted to document life on the streets of Britain.

'My intention was to photograph what I liked,' says Roger. 'I wasn't conscious of being a historic photographer,

but I suppose that's what I was. I've taken photographs of a period, a culture, which are records.'

Roger says he didn't generally experience any animosity when taking pictures in public, apart from an angry man who once made him take the film out of his camera after he'd photographed his girlfriend. 'I didn't want to keep asking people's permission to take pictures,' Roger says resolutely. 'It was very rare [for anyone to confront you], but it happened from time to time.' He acknowledges that it would be more difficult to take these sorts of pictures today. 'I suppose you can't [photograph people freely in the street] any more,' he says. 'There are difficulties with photographing people in certain places. People are worried about being photographed, but we're being photographed all the time by CCTV cameras!' AP

Above left: A boy makes a dramatic save playing football in the street, 1956

Above: A teenage girl dancing in Southam Street, North Kensington, London, 1950s

Below: Roger wrote a number of articles for *Amateur Photographer*

A Contemporary Exhibition

THE Combined Societies' Exhibition has recently ended its tour of a dozen provincial towns. This summer it will be seen at the San Francisco State College and at the George Eastman House, Rochester, U.S.A. It will be only the third exhibition of contemporary European photography seen in the States since the war. (C.S. is mainly representative of European photography: there were 81 exhibits from the Continent, 2 from Great Britain and 22 from the Americas—a different kind of analysis from the Salon or Royal, where G.B. and Hong Kong are prominent.) The previous exhibitions were Steichen's collection, *Post-war European Photography*, at the Museum of Modern Art and Dr. Steiner's *Subjektive Fotografie* at Eastman House. The function of this particular exhibition is to present good photographs to as wide a public as possible—photographers and non-photographers alike.

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Street photography

The Amateur Photographer Masterclass with Cathal McNaughton

Cathal McNaughton demonstrates the creative possibilities of shooting a city at night. **Oliver Atwell** joins them

NIGHT photography in the city can produce some fantastic images, especially when that city is as vibrant and as bustling as Cardiff in South Wales. As darkness falls, the streets reveal themselves under neon bulbs, sparkling reflections and light trails that extend as far as the eye can see. Cathal McNaughton sees the city as a landscape that offers a variety of possibilities.

'When the light drops, you're entering into this strange nocturnal world where everything is lit in a variety of strange colours,' says Cathal. 'In an area such as Cardiff you're spoilt for choice. In the centre you have lots of floodlit buildings. Just a few minutes away you have lots of roads that can provide interesting images of light trails. Then in the Cardiff Bay area there are numerous neon signs and illuminated restaurant and cafe terraces.'

Shooting at night means having to readjust some basic principles of street photography and your camera's settings. 'You're going to be using slower shutter speeds than you would normally, which means that things such as cable releases and tripods are must-have items,' says Cathal. 'In previous *Masterclasses* we have seen that taking a tripod out with you during the day on the street can lead to all sorts of problems – it's impossible to remain inconspicuous when you have a such a hefty item in tow. But here we have no choice, so we're going to have to be extra careful when shooting people.'

One thing that Cathal urges the readers to do is to shoot raw files. Again, this is something that is particularly important, as shooting at night is very different from shooting during the day.

'The best format for the images that we'll be shooting is raw,' says Cathal. 'It's not a matter of quality, but rather it's about the flexibility that raw files will offer you in post-production. As we're shooting in low-light conditions with a variety of different illuminations, there will inevitably be occasions where some adjustments will need to be made.'

Cathal points out that it is also crucial to shoot in manual mode rather than relying on your camera's program settings. 'It's something that I say time and again, but it's absolutely vital to shoot in manual mode,' says Cathal. 'When shooting at night it's better to have total control over your exposures. In that way you can look at your image and understand exactly what you did and how to replicate it.'

And with that, Cathal and the four readers venture into the lights of Cardiff with their eyes peeled and their fingers poised.



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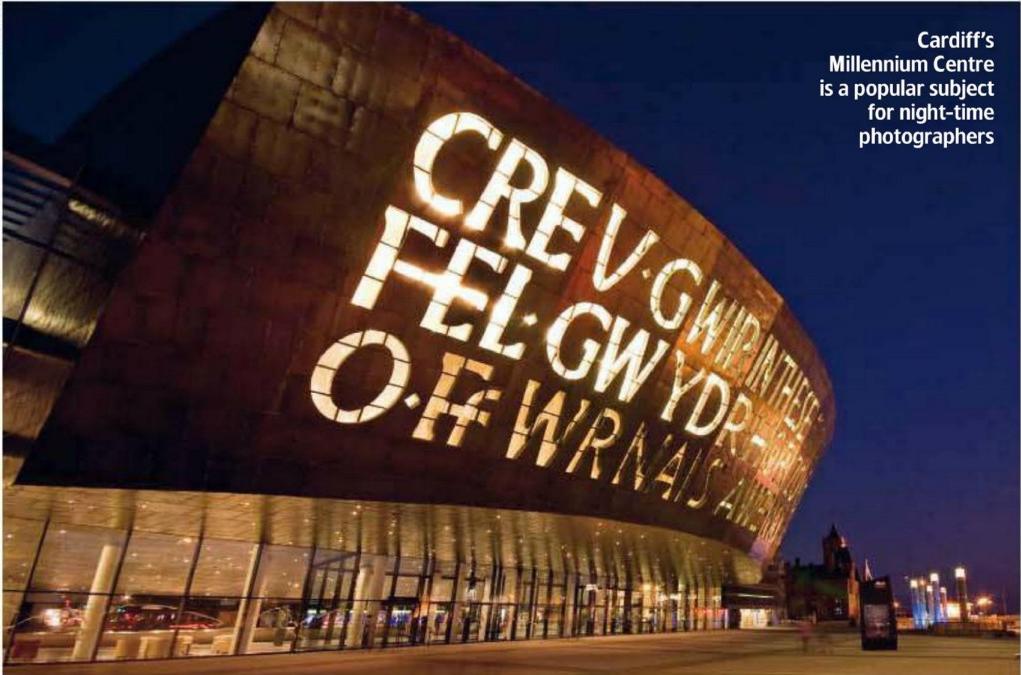


Your AP Master... **Cathal McNaughton**



In his career as a press photographer, Cathal has travelled the world covering conflicts in Northern Ireland, Iraq and Afghanistan, and events such as Paris Fashion Week. Providing images to The Press Association and Reuters news agency, Cathal has been named UK Press Photographer of the Year and received numerous awards, including the 2011 Amateur Photographer Power of Photography Award. A regular contributor to AP's *Photo insight* series, Cathal also runs workshops. He is based in Ireland. Visit www.cathalmcnaughton.com for details.

TIM BOWERS



Cardiff's Millennium Centre is a popular subject for night-time photographers

The AP readers... **Tim Bowers**



Tim's main love is sports photography. He uses Nikon D300 and D200 bodies with 10-24mm, 17-55mm and 70-200mm lenses. 'Cathal taught me that I needed to show more patience while waiting for an opportunity to develop,' says Tim.

Tony Charles



Tony enjoys portraiture and shooting at dusk. He uses a Nikon D80 with a 50mm f/1.8 and a variety of zoom lenses. 'I particularly liked Cathal's emphasis on taking lots of pictures from different angles,' says Tony.

Sean Davies



Sean is fond of taking street photography images as well as shooting at night, making this Masterclass a perfect night out for him. He uses a Canon EOS 40D with a variety of lenses. 'It really was a great night out,' says Sean. 'The lessons I've learned have been invaluable.'

Martyn Pinches



Martyn shoots fashion and portraiture. He uses a pair of Canon EOS 5D bodies with 28-70mm and 70-300mm lenses. 'I'm so used to being in control of the environment in the studio that giving up that responsibility forced me to readjust the way I see images,' says Martyn.

Safety in numbers

STAYING safe is the first thing that a photographer should think about when going out to shoot at night. This is particularly important when carrying photographic equipment. As we all know, cameras aren't cheap and the loss of one can be devastating.

'This is where basic common sense comes in,' says Cathal. 'It can be dangerous carrying expensive equipment around the streets at the best of times, but if you're wandering around by yourself at night with a camera around your neck then you're just asking for trouble. I hear about so many photographers who have gone off by themselves down unlit streets and met trouble. You have to remember that these are just photographs. They're not worth getting into trouble for.'

Staying as part of a group can be of great benefit to a photographer's creative output, with communal outings to a location often a fun and mutually inspirational experience.

'Some of the best images can be produced when a group is working together,' says Cathal. 'Often one person will spot something that the others have missed. That then inspires the rest of the group to explore either that image or pushes them to keep their eyes open for something equally interesting. That can then result in a thorough and fascinating document of a particular area.'

'As with all street photography, you have to go out there and be open to all possibilities'



PEOPLE

IN AN area such as Cardiff, you are likely to encounter varying numbers of people. Even on weekday evenings the city can be an incredibly busy location.

'You shouldn't go out with any expectations as to how busy an area is going to be,' says Cathal. 'As with all street photography, you have to go out there and be open to all possibilities. You have to work around whatever circumstances you find yourself in. You just have to photograph what's in front of you.'

Of course, working at night means shooting with slow shutter speeds, which is something that's crucial to remember when shooting people.

'The vast majority of your shots will feature people who are moving,' says Cathal. 'This means they are going to be somewhat blurred due to the slow shutter speed of your camera. That's unavoidable, but I think it can lead to some really interesting images – certain elements of your shots that are abstract. It works on the same principle as traffic trails, except the results are a little more ghostly.'

Under these circumstances it gives the photographer something extra to think about when setting the shutter speed.

'In an exposure of 1/4sec, you're going to have some details of a person as they're moving through the frame,' says Cathal. 'However, if you shoot at 3secs you're going to lose those details altogether.'



ISO and white balance

FOREMOST in the photographer's mind will be the best ISO setting to use, but as Cathal points out, there is no golden rule.

'Your ISO is going to change throughout the evening,' says Cathal. 'This means that it's difficult to recommend one setting. When you're faced with different kinds of light, such as floodlights, street lamps and neon signs, you're working with varying intensities of illumination. You have to use your common sense – the brighter an area is, the lower your ISO can be.'

Using a high ISO of, say, 1600 means that grain is likely to feature heavily within your image. It will also mean a reduction in image quality. But is that such a bad thing?

'You have to remember that you're there to get the best shot possible,' says Cathal. 'That's your primary goal. But the best shot doesn't have to mean the best quality. Don't be scared to increase your ISO and introduce a bit of grain. Sometimes you're going to need to do that to achieve the right shutter speed. Many of today's DSLRs can still produce high-quality images with a high ISO. If you end up missing a shot because you're too scared to get a bit of grain in your image then you're going about it all wrong.'

Another crucial setting to consider is white balance. While moving around the city, a careless photographer could find a variety of colour casts appearing on their images. It's important to stay aware of the surrounding illumination in order to set your camera's white balance correctly.

'White balance is one of those things that many photographers get wrong when shooting at night,' says Cathal. 'This can often be due to leaving the camera on auto white balance. Your camera won't always get it right – if it did, then manufacturers wouldn't bother giving you the variety of options and settings that are available. Analyse your surroundings and adjust your white balance accordingly. If you don't, then you're going to get some strange colour casts on your images. Tungsten will give you an orange or yellow cast and fluorescent will give you a sickly green colour.'

However, Cathal points out that these unusual colours can be used creatively. 'You'll sometimes find that having a strange colour cast can give your images a very surreal appearance,' says Cathal. 'The white balance can be an interesting tool to experiment with, but don't go too crazy. Use it in moderation and only when you have the shots you set out to get in the first place.'

Reflected lights in water and glass can offer an image added depth and aesthetic value

Sometimes it's worth waiting for an image because, in time, the elements will line up to give you the right shot



LENSSES

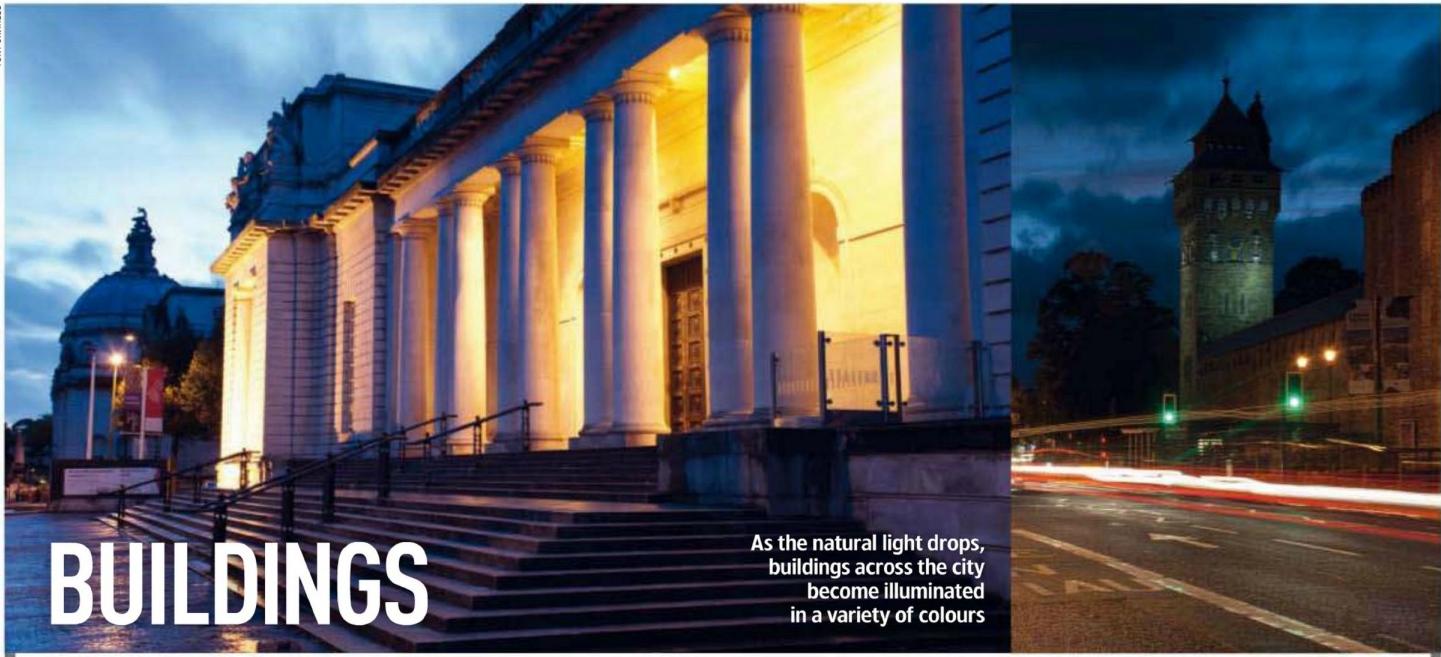
THE LONGER the lens, the harder it is to expose correctly in low light. This is a result of a longer lens demanding shorter shutter speeds.

'Smaller lenses are more manageable in low light because the shutter speed can be a lot longer,' says Cathal. 'However, if your primary interest lies in the city itself and the lights within, then you have a bit more choice because you can use a tripod.'

A wideangle lens can really come into its own when shooting from a high vantage point and looking out over the city.

'If you're shooting from a window at the top of a tower block, for example, then you're faced with a choice of either picking out individual details of the city or capturing a wideangle view of the area,' says Cathal. 'You can use your telephoto to isolate certain areas. Then you can zoom in and crop your image so that a particular building becomes the focal point of your image. But then you may want to produce a wider image. That's when something like a 50mm lens comes into play. I'd recommend approaching your shots with both lenses. You should exploit the environment for all it's worth. There's nothing worse wishing you'd shot an image from a different perspective.'





BUILDINGS

As the natural light drops, buildings across the city become illuminated in a variety of colours

IT'S IMPORTANT to shoot the city in the same way as you would a natural landscape, so approach the environment in the same way as you would when you're out in the forest or photographing scenic hills.

'Viewing the city as another version of a landscape can help you understand the environment a little better,' says Cathal. 'That's important when dealing with a subject like architecture. When you begin to treat those forms in the same way as you would trees and hills, then you can really begin to draw out the best elements of the environment.'

The geometric and unusual forms of the city's

architecture can be approached in numerous ways. They can act as focal points, framing devices and even leading lines.

'Be on the look-out for reflections,' says Cathal. 'Photographing the reflected lights of the city can also give your images a strange psychedelic quality, particularly if you go quite close in and create an abstract shot.'

Floodlit buildings are a particularly interesting feature in many cities at night. They can offer your shots a beautiful and unusual subject.

'Moving around the city is like navigating your way around a painter's palette,' says Cathal. 'The variety of colours is great to work with. You'll find

floodlit buildings on several occasions during your journey and it's always worth taking the time to explore the best ways to shoot them.

'It's likely that you're going to have to use some long exposures to ensure that you really get good colour saturation,' Cathal continues. 'I would suggest around 20secs or more. As the light is spread out over a wide area, you'll need that amount of time for it to register in-camera. It's also worth experimenting with your white balance. You'll find that the light source varies in terms of the bulb being used – tungsten, fluorescent, and so on – so you'll get different results depending on the setting you use.'



VANTAGE POINTS

VANTAGE points are rife in the city. From traffic islands, bridges, tower blocks and multi-storey car parks, there are various easily accessible locations that can give you a different view of a location.

'Street-level views are great as they're the easiest places to shoot,' says Cathal. 'But you should also try getting up above everything if the environment allows it. In a place like Cardiff Bay, there are numerous balconies that you can position yourself on to get an elevated view of the place. In that way, you can get a much better overview of the streets and walkways below.'

'Getting up high and looking out over the city

can give you some really magical views. That's particularly true if you are high up in something like a multi-storey car park. From that high, the city can look like something out of a science-fiction movie. You can achieve some truly magnificent panoramic shots with the right lens.'

However, Cathal points out that there may be occasions when you will have to seek permission before shooting.

'Security can sometimes be an issue, depending on where you are,' says Cathal. 'You should always do your homework first because you can sometimes find yourself on private land and not even realise it. A

lot of times you'll be able to just steal the shots, but there will be other times when you may find yourself accosted by security guards who want to know what you're doing. Always remember that you're well within your rights to shoot in a public area.'

Yet choosing a high vantage point can sometimes be a matter of safety, which is something that's particularly true when shooting traffic.

'When you're dealing with traffic trails, getting high up on a bridge doesn't mean just a great shot,' says Cathal. 'It also means that you can stay safe. It can be risky standing on a traffic island or between lanes. It's not worth getting hurt just to get a shot.'

Traffic trails

TRAFFIC trails are the streams of light from moving vehicles that register in-camera when using a slow shutter speed. They are a popular yet consistently fascinating feature of night-time city photography.

'Light trails from moving vehicles are a simple subject to capture,' says Cathal. 'Yet there can be a tendency to think that just because you have light trails in your image then you have an interesting and aesthetic photograph. There are a variety of colours within vehicle lights, including red, yellow and white. Capturing all these in one frame can add a real depth to a picture.'

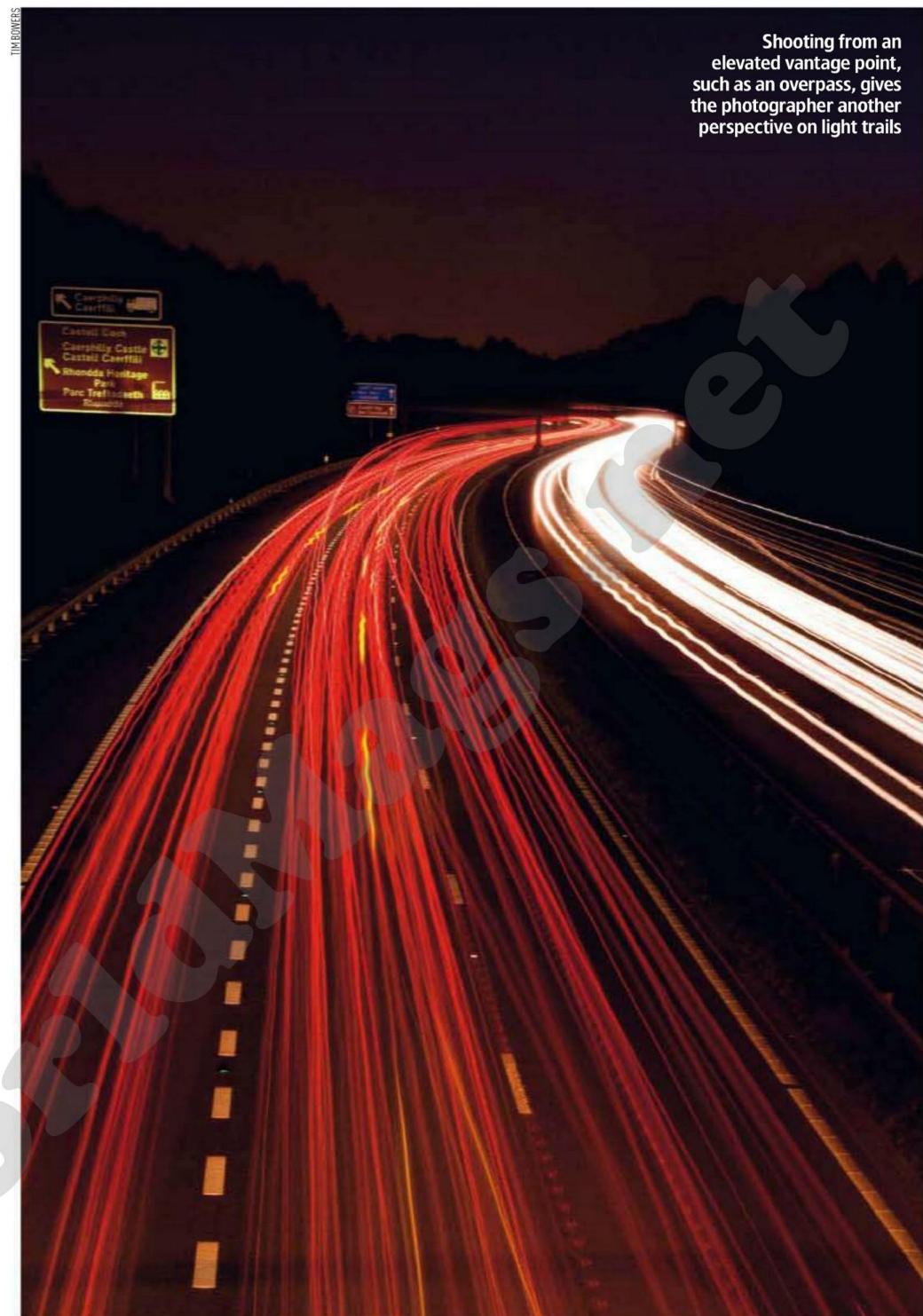
'It's crucial to remember that the standard principles of composition and exposure apply to a shot like this,' Cathal continues. 'You have to consider whether you want them in the centre of your image or coming in from the sides and corners. You could potentially use the trails as leading lines to an interesting backdrop, such as a huge tower block, cathedral or perhaps even the twilight sky.'

In a major city such as Cardiff, there is heavy traffic all-year round so there is plenty of time to experiment. 'You should be working with an exposure of 20-30secs,' says Cathal. 'Your aperture should be set to between f/11 and f/16. Because you're facing quite bright conditions, you can bring your ISO down to around ISO 200. The important thing is to use a tripod and a shutter release to avoid camera shake. It would also be worth using mirror lock-up.'

Under certain conditions it may become clear that 30secs is not enough time to capture the kind of trails that you are looking for. In those circumstances it is necessary to use your camera's bulb setting.

'It's all a matter of seeing what works,' says Cathal. 'That's why digital cameras have an LCD screen on the back, so you can check your exposure. Once you have your initial image you should know exactly how long you want to keep your shutter open.'

'Traffic trails are a fascinating feature of night-time city photography'



Shooting from an elevated vantage point, such as an overpass, gives the photographer another perspective on light trails

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day, with food and refreshments provided. The experts are Tom Mackie (landscapes), Paul Hobson (wildlife), Cathal McNaughton (street photography) and Andrew Sydenham (studio portraiture). Tom's next workshop will be taking place in early November, with Andrew's following later the same month.

If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number and two or three examples of your work (preferably in your application). Each participant will be able to use his or her own camera, lenses and other equipment.



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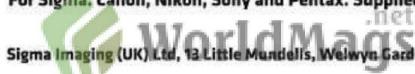
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AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers

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THE GIOTTOS Vitruvian tripod is designed with portability in mind. Each version in the range features 180° folding legs that pack away to a very compact size. The model on test here is the largest and heaviest in the range, folding to 40.3cm in length and its sturdy aluminium build weighing 2.03kg. With its centre column fully extended the tripod reaches 171cm, which is perfect for eye-level shooting. A 9kg weight allowance is plenty strong enough for a professional-level DSLR, although a different head type is advised for front-heavy camera/lens combinations.

By unscrewing the plate at the bottom of the central column it can be reversed for low-level shooting or attached to one of the three legs to form a monopod. Being lightweight and having five twist-lock leg sections means that, when fully extended, the tripod has a little give, although adding a weight to the hook under the centre column helps restore stability. Unfortunately, the supplied tripod plate is fiddly and a little loose in its mount. At £300 it is also rather expensive for a travel tripod. **Tim Coleman**



Amateur Photographer

A compact and versatile tripod, but let down by its tripod-head plate



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Multiple image files can be uploaded by simply browsing your image folders, and at a respectable speed too. A 4MB JPEG file off the desktop takes roughly 1min 30secs to upload, and multiple files do not seem to affect this speed. Multiple galleries can be created, with 50 themes to choose from, combined with slideshow or thumbnail viewing options. Customisation of images includes cropping, sharpening and adding a watermark, while the Power and Pro accounts enable 1080p HD video hosting, each up to 10mins long.

SmugMug ticks all the right boxes. It is easy to use, the interface looks great, and the options for viewer comments and sharing images with external sites is a nice touch. **Tim Coleman**

Amateur Photographer

A photo hosting, sharing and selling site that is easy to use and great value



FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Canon EF 8-15mm f/4L Fisheye USM

Canon's full-frame fisheye zoom optic combines circular and full-coverage views with L-series credentials.

AP 15 October

Sony Alpha 77

Sony's successor to the Alpha 700 features a fixed translucent mirror, 24 million pixels and 2.39-million-dot electronic viewfinder.

AP 15 October

Nikon P7100

With 10 million pixels, articulated screen and optical viewfinder, Nikon's latest high-end compact looks set to compete with Canon's PowerShot G12.

AP 22 October

Samsung NX200

Samsung ups the game with its new Style-series NX200 that packs a 20.3-million-pixel sensor.

AP 29 October

Kodak Portra 160

We test Kodak's updated colour negative film, designed for smooth, natural skin tones.

AP 29 October



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AF-S DX Micro Nikkor 40mm f/2.8G

Small, affordable and with a minimum focus of 16.3cm, Nikon's 40mm f/2.8 micro lens may be suitable for more than just macro images. **Richard Sibley** finds out what it can do

MOST photographers will have the urge to take macro images at some point. Yet buying a dedicated lens for this task can be expensive, which is why so many different tubes, adapters, coupling devices and screw-in lenses exist so standard lenses can be adapted for macro use.

This latest Nikon model, the AF-S DX Micro Nikkor 40mm f/2.8G, aims to provide an affordable solution to the problem for many entry-level and enthusiast photographers. With a focal length similar to the 50mm standard lens, and a price of around £250, this macro optic could find its way into many kit bags.

CONSTRUCTION

The 40mm f/2.8 Nikkor lens is constructed of nine elements in seven groups and offers

a 40mm focal length, which is equivalent to 60mm on a full-frame (FX) Nikon DSLR. Each aperture blade is rounded to create smooth, out-of-focus bokeh, and at infinity the aperture range is f/2.8 to f/22.

As you would expect for a lens costing around £250, the body itself is made of plastic – or polycarbonate, as manufacturers call it these days. The plastic has a slightly mottled texture that gives it a matt finish. The body mount is made from metal, and despite the largely plastic construction of the lens it is well put together, with no wobble and a smooth focus mechanism.

The focus ring itself has a fairly slim rubber grip approximately 11mm wide, and sitting below this on the lens barrel is a focus distance chart. This shows the current

focus distance in feet and metres, as well as the current level of reproduction, from 10:1 at around 40cm to 1:1 at the minimum focus distance of 16.3cm.

There is no optical image stabilisation in the lens, the presence of which would have no doubt significantly increased its size and price. However, there are two switches on the side of the lens: one to switch between autofocus with manual override (M/A) and full manual focus; and the other to switch between using the full focus range or locking it between infinity and 20cm. This switch excludes the 16.3–20cm range from use, which constitutes a turn of around one-third of the barrel, compared to just a quarter turn to go from 20cm to infinity. Excluding the minimum focus range makes the lens faster to focus, allowing it to perform more like a standard 40mm fixed lens.

In comparison, the older 60mm f/2.8D AF Micro Nikkor FX lens also has a lock, but this one allows the focal range to be locked to either close focus or standard focus. This is more useful because it means the lens can perform either as a standard optic or purely for macro work, which makes AF focusing easier.

HANDLING

With its solid plastic construction and lack of an aperture ring, the 40mm f/2.8 Micro Nikkor feels like other, similar lenses in the company's range, such as the AF-S Nikkor 50mm f/1.8G lens. The only change I would make to the physical design of the lens body would be a slightly wider rubber grip for the focus ring.

The modest size of the macro lens, its 60mm (equivalent) focal length and f/2.8 aperture make it a nice everyday lens for portrait and documentary images. However, if you specialise more in documentary images than macro photography, then the AF-S DX Nikkor 35mm f/1.8G lens may be a better option, and it is £100 cheaper.

As far as using the lens for its intended macro images, there are a few things potential users should be aware of. The first is that at the optic's closest focus point, the lens movements reduce the amount of light reaching the image plane. Nikon DSLRs take this loss of light into account and report the aperture range at the minimum focal distance as f/4.2 to f/36. However, it must be remembered that as far as calculating the depth of field is concerned, the nominal actual aperture should be used. So when the camera is quoting the lens aperture as f/36 for exposure purposes, remember that it is actually f/22 with regard to depth of field calculation.

Another, more important thing to remember when using the lens for macro use is that the minimum focus distance is just 163mm from the focal plane. Take away the distance between the lens mount and sensor (46.5mm) and the length of the lens (64.5mm), and at the minimum focus distance, the subject will be just 52mm from the front element. Shooting at f/22 means that the nearest point of the depth

DATA FILE

RRP	£249.99
Street price	Around £240
Construction	9 elements in 7 groups
Diaphragm blades	7 rounded blade aperture
Min aperture	f/22
Max aperture	f/2.8
Closest focusing	163mm
Filter size	52mm
Stabilisation	No
Focus markings	Yes
Max diameter x length	68.5x64.5 mm
Weight	235g



At 1:1 reproduction you have to get extremely close to your subjects

 of field is 47mm from the front of the lens. As such, this then limits the ways that the macro subject can be lit. Photographing it from above requires additional lighting in the form of small LED lights or a ringflash, as the working 1:1 distance causes the subject to almost always be in shadow. Although photographing insects in daylight is possible, the working distance means that it is difficult to get close without scaring the insects away.

For stationary subjects it is easier to be more creative with how the subject is lit, but larger studio lights and even flashguns will most likely be out of the question.

IMAGE QUALITY

The first things that impressed me about the Nikkor 40mm f/2.8 lens were the rich colours and good level of contrast that it produces. These can really help to accentuate small details. What made this level of contrast even more evident was when I took the same image with a 55mm f/3.5 Micro Nikkor optic, dating from the mid-1960s. This lens has a lower level of contrast, and when images are taken against a bright-white background they look very dull and desaturated. With anti-flare coatings, the bright white background was no problem for the 40mm f/2.8 lens and the images have a good level of contrast.

What is interesting is that this level of contrast is consistent throughout the aperture range of the lens on test. There is a slight drop in sharpness at f/2.8, but between f/4 and f/11 all images have about the same level of detail. At f/16 and f/22

WHY A 40MM FOCAL LENGTH?

A FOCAL length of 40mm is a strange length for a macro lens. As we have already discussed, at the closest 1:1 focus distance the subject is around 5cm away from the front of the lens. This can cause problems when lighting the subject, and also make taking pictures of bugs and insects more challenging than it need be.

Most macro photographers shoot using 105mm, 150mm and even 200mm lenses. These focal lengths allow the photographer to

be much further away from the subject, making it easier to place lights between the camera and subject. At this distance it is also less likely that insects will be scared away. So why would a 40mm macro lens be a good idea?

First, having a wider angle of view gives images a more natural perspective, making us feel closer to the subject.. While the narrower view of a longer focal length may allow the photographer to stand further away, less of the subject's surroundings will be captured in the image, making us feel more distant.

The lens offers the equivalent field of view of a 60mm lens on a 35mm, full-frame camera. In the past, Nikon has produced 55mm macro lenses and currently has a 60mm macro lens in its line up. The 40mm optic therefore provides a DX equivalent to these lenses.

Another factor is that not everyone who enjoys macro photography takes pictures of insects that will be scared away if they get too close. Although lighting may still be a little awkward, for those who photograph documents, stamps and textures, the close-focus distance is less of a concern. The

relatively simple design of the lens also allows distortions to be kept to a minimum – something that is crucial for those photographing flat subjects for archival purposes.

The autofocus range lock on the side of the lens also hints at why Nikon has introduced the optic. By not using the macro range of the lens, it becomes a 'standard' model. For those Nikon users with DX-format cameras who are considering buying a 50mm focal-length optic, but who also would like the ability to photograph macro subjects, the Nikkor 40mm f/2.8 lens could fulfil both these requirements, albeit with compromises, such as the close-focus distance and the slightly larger f/2.8, rather than f/1.8, aperture of a standard 50mm lens.

Another reason why Nikon has introduced this lens is its affordability. At around £250, the Nikkor 40mm f/2.8 is aimed squarely at those who may otherwise feel that a Micro Nikkor macro lens is out of their price range. Virtually doubling up as both a macro and standard lens, the AF-S DX Micro Nikkor 40mm f/2.8G looks to be a good-quality, affordable macro optic for enthusiast photographers.



RESOLUTION



We tested the AF-S DX Micro Nikkor 40mm f/2.8G lens on a Nikon D7000 DSLR camera. An image was taken of our test chart with the lens set to each of its apertures, with the results shown below. Overall the lens performs very well, with it being at its sharpest at f/8. However, there is a reasonably significant fall off in sharpness at f/22.

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there is a noticeable drop in sharpness and resolution, according to our test-chart results. In real-life examples, although the slight loss of sharpness is noticeable by comparison, in isolation images are still perfectly acceptable.

Generally, the 40mm f/2.8 lens performance is much like that of the AF-S Nikkor 50mm f/1.8G lens that we tested

in AP 23 July. Similar optical coatings have been used on both lenses, and although two more optical elements are used in the 40mm f/2.8 lens, image sharpness in both lenses is almost identical.

There is some optical distortion produced by the lens, namely a slight pincushion effect. This is obviously much more noticeable at the closest focus distance,



Below left: At its centre the 40mm macro lens is very sharp, revealing the finest of details

Bottom left: The 40mm f/2.8 lens has only slight distortion and produces images with a good level of contrast

and those wishing to use the lens for photographing printed material, such as stamps, should consider this before shooting. Leave a little space around the subject to allow for software correction and subsequent cropping.

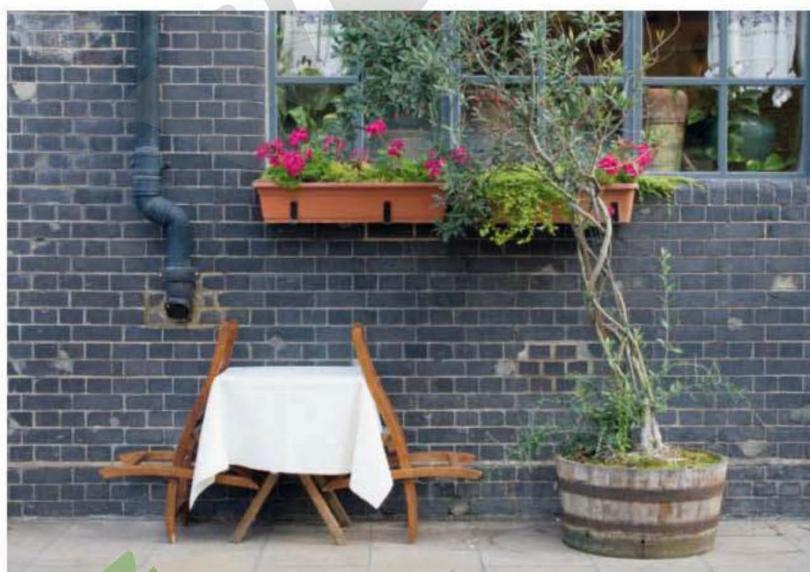
Red/cyan chromatic aberration is visible in some situations. The in-camera processing should remove, or at least reduce, any chromatic aberrations in JPEG images, but those editing raw files will have to perform the task manually. I found that it was very easy to remove the chromatic aberration using Adobe Camera Raw, with only a slight shift needed.

Vignetting is also present when shooting, although in most situations it will only ever be really noticeable when shooting at f/2.8. Once again, it can be corrected by switching on the in-camera vignetting control, or it can be easily removed from raw files using editing software. **AP**

Verdict

ALTHOUGH the AF-S DX Micro Nikkor 40mm f/2.8G has obvious limitations when it comes to macro photography, the pros it offers to entry-level and enthusiast photographers outweigh the cons. The lens is sharp, resolving a great deal of detail, while the multicoated optics produce a good level of contrast and colour. There are distortions, but these are minimal and easily removed in editing software, or in-camera if you are shooting JPEGs.

The obvious disadvantage is the close working distance to the subject, but the lens does offer more than just macro abilities. I found the 60mm equivalent focal length a good replacement for a standard lens, particularly for documentary shooting and mid-length portraits. In this regard, the AF-S DX Micro Nikkor 40mm f/2.8G is a really great option for entry-level photographers looking to buy a fixed-focal-length optic to complement their kit zoom. Similarly, enthusiasts who only dabble with macro imagery can do so without breaking the bank. However, if you specialise in macro, it's worth paying more for the convenience of a longer focal length.





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AP investigates...

Foveon X3 sensor

With its 46-million-pixel sensor, the **Sigma SD1** boasts the company's highest resolution to date, promising professional-quality images. However, there is more to this than meets the eye, as **Tim Coleman** discovers

THE SIGMA SD1 comes with a couple of big numbers attached in the form of its resolution and price. With 46 million pixels and a RRP of £6,199 at launch, the SD1 commands a price that is similar to some medium-format models. Of course, this is a very different camera with a unique type of sensor. Whether or not it can compete with other models at this price is not quite so straightforward.

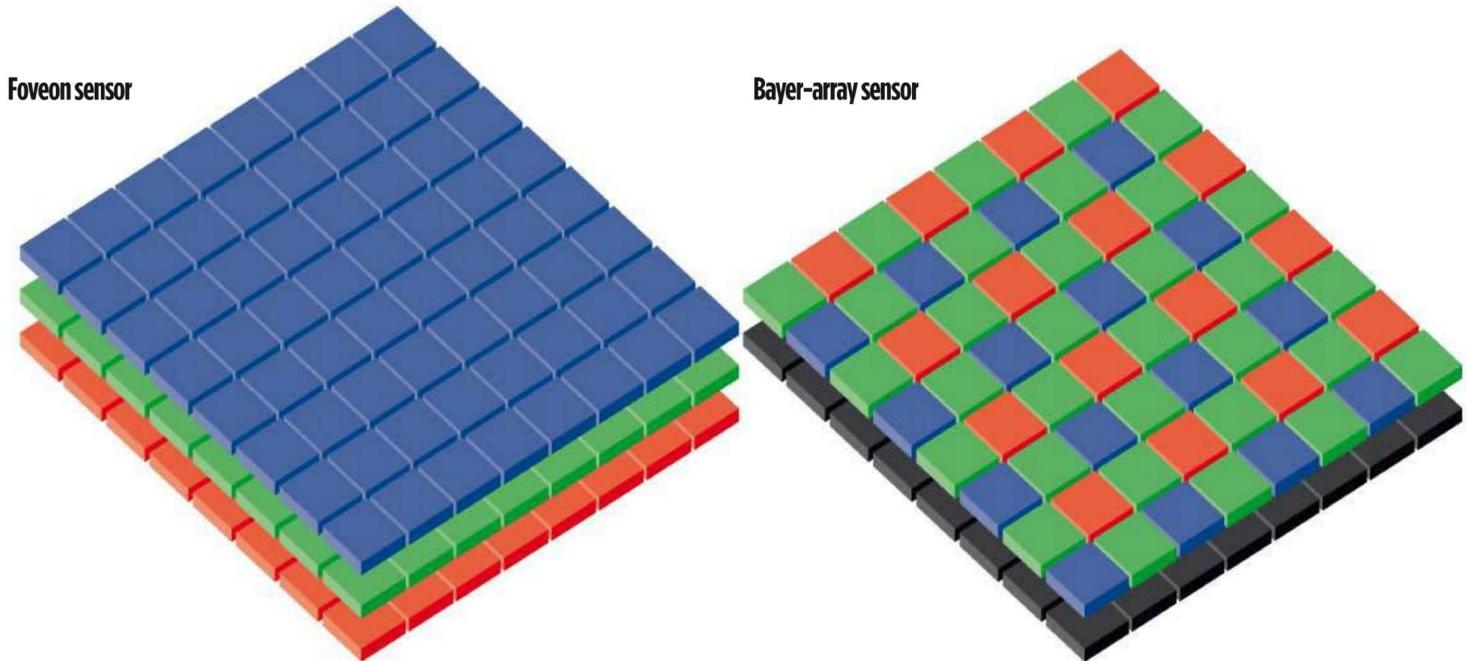
When it was launched in February 2002, Sigma's first-ever digital SLR

camera, the SD9, provoked great interest as it was the first production camera to utilise a Foveon X3 sensor. Since then, all the company's DP and SD models have used this sensor type.

Around three years ago, Sigma bought the Foveon company, which supplies the sensors, in order to develop a new sensor for a professional-level camera. This brings us to the SD1, which has 3x the resolution of any other digital Sigma camera, so it should deliver the best-quality images

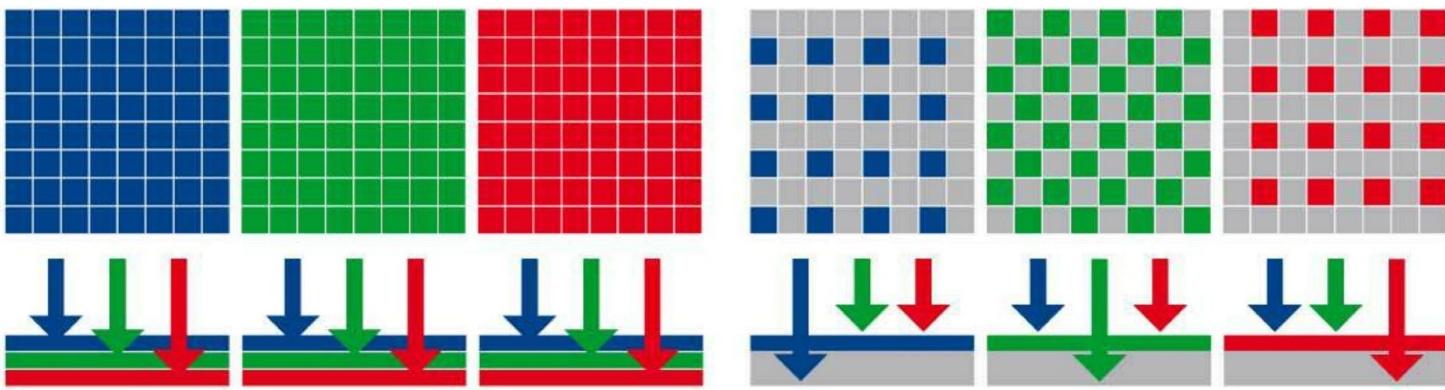
yet. Not only does the sensor pack more pixels, but at 23.5x15.7mm it is also larger than the 20.7x13.8mm found in its predecessors. Its APS-C-size sensor now gives a 1.5x focal-length equivalent to a full-frame sensor.

The Foveon sensor design is very different from that used in most cameras, and it has proved complicated to relay this information in a way photographers understand. Therefore, I think it is necessary to go into a little more detail.



Each pixel in the array is represented by blue, green and red photoreceptors, stacked on top of each other. The system relies on the different wavelengths of light penetrating the silicon to different depths

The Bayer array intersperses green photo receptors with red and blue, therefore only one colour is recorded at each pixel. This method provides twice the amount of green information compared to the red and blue values



THE SENSOR

BY AND large we understand a pixel count in relation to the most common imaging sensor, the Bayer type. This type records colour via a Colour Filter Array (CFA) through one photoreceptor per spatial pixel, made up of blue (25%), green (50%) or red (25%). For more information on the Bayer sensor, see Professor Bob Newman's article *How a camera 'sees' colour* (AP 16 April).

The Foveon X3 sensors are unique in the way they record colour, which is through a stacked blue on green on red photoreceptor per spatial pixel. This is a non-linear colour-mapping basis and relies on the fact that long-wavelength light (red) penetrates further into the silicon build of the sensor.

So, although 46 million pixels makes for impressive reading, the number of spatial pixels is actually 15.4 million, each with three photoreceptors (4704x3136x3). This means that through the 46 million

photoreceptors, the sensor captures up to 3x the light of a Bayer filter.

As Professor Bob Newman explains in his comment (right), 3x the sensor area here is equivalent to a linear resolution 1.4x that of an equivalent Bayer sensor (which equates to roughly double the pixel count). Therefore, the SD1's sensor is around double its spatial pixel count, equivalent to around 30 million pixels in an APS-C Bayer sensor.

With this in mind, I am interested to see how the SD1 fares when compared to a camera with a standard Bayer APS-C-format sensor with similar spatial pixel resolution, and also a camera with a similar number of pixels to the claimed number in the Sigma SD1. I will take identical images with the Sigma SD1, the 14.2-million-pixel Nikon D3100 and the 40-million-pixel Pentax 645D to see the differences in image quality in both controlled and real-world settings.

BAYER VS FOVEON



A Bayer array has two chrominance channels (red and blue) that occupy every other pixel on every other line, so they are sampled at twice the pixel pitch (the distance between pixels). The green is sampled every other pixel every line. Effectively, it is a double-pitch sensor rotated through 45°. The distance between samples in the horizontal and vertical directions is $2 \times \tan 45^\circ$ or 1.4x the pitch.

The Sigma/Foveon overlays three photodiodes at each pixel, so samples each of the chrominance (and the resultant luminance) at the pixel pitch. Luminance tends to define the perceived definition, so the Foveon has a linear resolution about 1.4x that of a Bayer sensor of the same pixel pitch (or a pixel count about double). The downsides of the design are low quantum efficiency (the proportion of photons registered) due to wasted space in the transitions between the stacked photodiodes and the poor performance of the filters, which simply place the red, green and blue diodes at different depths, relying on long-wavelength light penetrating further into the silicon. This necessitates non-linear colour mapping leading to poor colour accuracy and metamericism compared with the precise organic filters in a Bayer CFA.



Nikon D3100

Sigma SD1

Pentax 645D

	Nikon D3100	Sigma SD1	Pentax 645D
RRP	£500	£6,200	£9,000
Street price	£350	£5,500	£9,000
Sensor	Bayer sensor	Foveon X3 sensor	Bayer sensor
Sensor size	APS-C 23.1x15.4mm	APS-C 23.5x15.7mm	Medium format 44x33mm
Resolution	4608x3072	4704x3136x3	7264x5440 pixels
Spatial pixels	14.2 million	15.4 million	40 million
Focal length mag	1.5x	1.5x	0.62x

IMAGE QUALITY

WHILE it is true that resolution is a key factor in image quality, we know all too well how many other variables come into play. Over the course of testing the SD1, I have recorded identical images with two Bayer-sensor cameras, the Nikon D3100 and Pentax 645D.

NOISE

WHILE resolution appears relatively high from the Foveon sensor, it seems unable to match the Bayer sensor in handling levels of noise. At sensitivities of ISO 100 and 200, the Sigma SD1 can resolve a strong level of detail, primarily because these settings are unaffected by noise. Mid-level values of ISO 400 and 800 are respectable compared to an APS-C-sized sensor, and ISO 1600 remains acceptable for most uses.

However, the higher sensitivities show very pronounced levels of noise, with large patches of bruise-like noise and not just the small blotches with a grain-like appearance that are common with high ISO sensitivity settings on Bayer sensors.

At ISO 6400, chroma noise in both green and magenta litters the image. Applying maximum noise reduction for both chroma and luminance noise, using the supplied Sigma Pro Photo 5.0 raw

editing software, appears to help control luminance noise, but has little effect on chroma. Also, when this level of reduction is applied, detail becomes smudged and undefined. In short, avoiding ISO 3200 and 6400 is advisable.

However, the SD1 is not alone here, because the Nikon D3100 also shows signs of chroma noise in more defined patches of blue, yellow and magenta at ISO 6400.

The SD1, then, is most suited to working in good light at lower sensitivities, such as studio photography using flash. Although it is common for studio cameras such as the digital medium-format models to suffer in low light, professional DSLRs such as the Canon EOS-1D and Nikon D3S excel in low-light conditions and have ISO values up to 102,400 despite costing significantly less than the Sigma SD1.

DYNAMIC RANGE

AN AREA where the Foveon sensor has fallen short in the past is in its rather limited dynamic range. In the landscape image on page 51, it is clear from the brighter area of sky on the left-hand side that the top highlights have been blown out, whereas in the image from the 645D there is cloud detail. The D3100 also does not retain the top highlights.

Likewise, the top highlight shine on the skin of the portrait (above) has much less detail in the image from the SD1, whereas the image taken with the 645D has a fuller and wider range of tone. Although we do not have specific dynamic range values of the SD1, from the images it appears to be roughly on a par with the D3100.

Nikon D3100 Sigma SD1 Pentax 645D



The above charts have been recorded using lens focal lengths that match each other as closely as possible. The Sigma 70mm f/2.8 DG macro lens was used on the Sigma SD1, the Nikon 60mm f/2.8 ED G macro lens was used on the Nikon D3100 and the Pentax 55-110mm f/5.6 SMC FA lens set at 110mm was used on the Pentax 645D. These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



RESOLUTION DETAIL

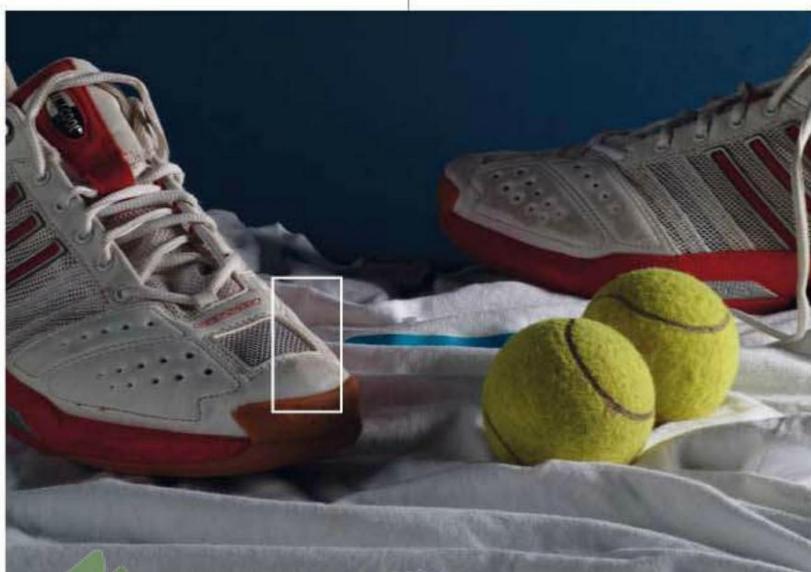
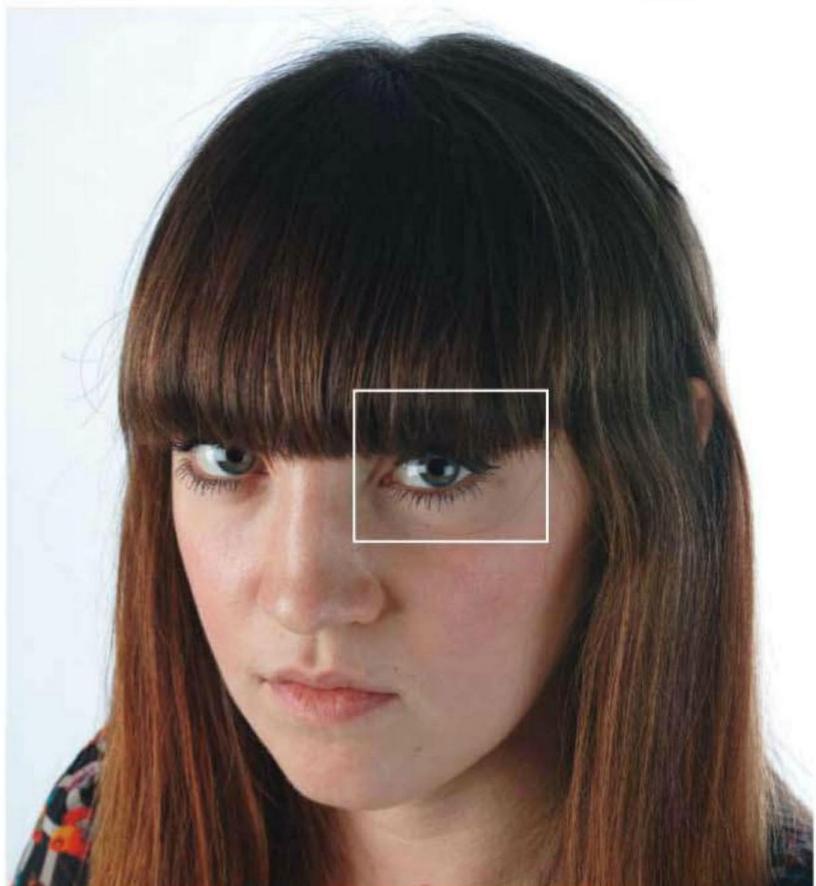
WITH such a high pixel count, it is hardly surprising that the Sigma SD1 is able to resolve a highly impressive level of detail. Blades of grass in landscapes, eyelashes in a portrait and fine threads of clothing are all recorded with a satisfying sharpness and clarity, so there's no need to add any sharpness to images during post-capture. In fact, very few adjustments are needed post-capture in this area of image quality. Crisp and natural detail is a strong point of the SD1.

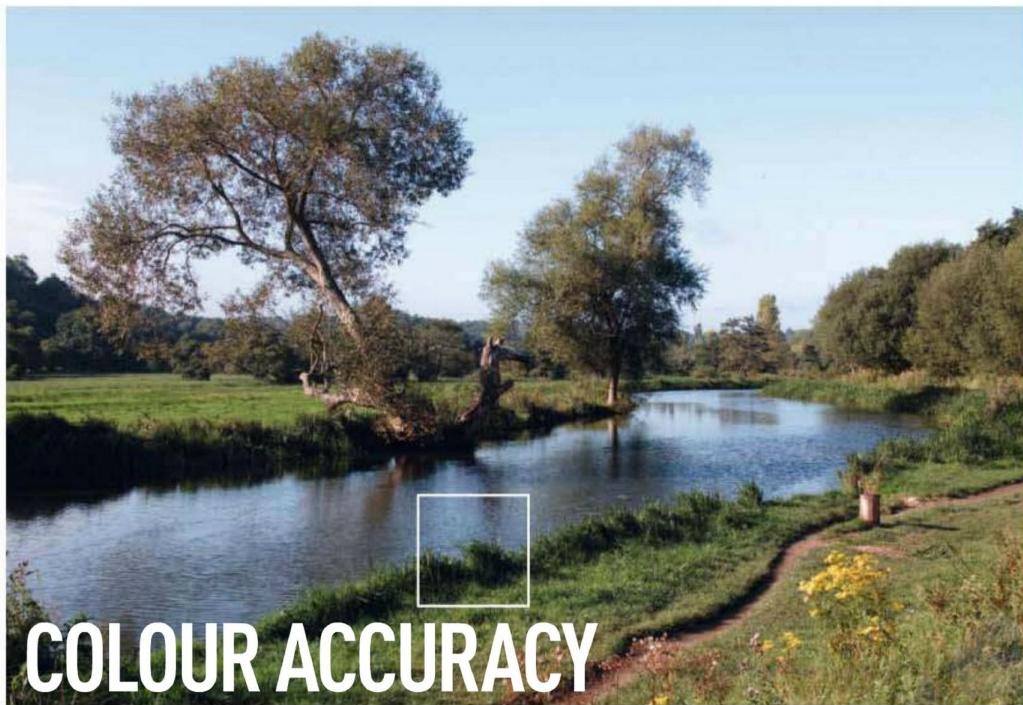
While recording the resolution charts in the controlled setting of our studio, the SD1 clearly outperforms the Nikon D3100 at lower sensitivities, reaching the 32 marker at ISO 100. The Pentax 645D is another cut above the SD1, although one would expect this from such a large sensor and spatial pixel count. The 645D exceeds all the markers, maintaining clear detail across the whole chart.

Resolution detail is compromised in the SD1 at higher sensitivities and there is a rapid drop-off going up the ISO range. This is primarily down to the levels of noise that are introduced. The D3100 is more controlled at higher sensitivities and maintains a finer resolution. However, it still cannot match the resolving power of the Pentax 645D.

Skin tones are a little warm from the D3100, while all three cameras render an impressive level of detail. No sharpening is needed for the SD1 because detail is crisp at ISO 100 and 200

Below: In the still-life images of tennis trainers and balls, none of the cameras shows signs of colour moiré in the fabric of the shirt or mesh of the trainers





COLOUR ACCURACY

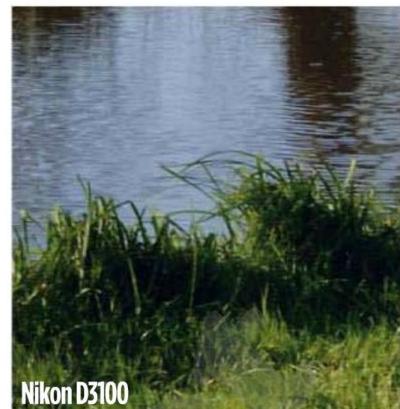
FOR LANDSCAPE images taken in sunny weather, the standard colour mode of the Sigma SD1 produces rather muted colours. However, the tones in these images are much more natural than the over-vivid colour reproduction of some budget-level DSLRs. Those photographers used to such cameras may want to change the colour mode of the SD1 either to vivid or landscape (both appear virtually identical), where a degree of 'punch' is added, bringing the colour richness of the SD1 much closer to that of the Nikon D3100. Although I prefer the images taken with the SD1 over the D3100, there is still the issue of colour accuracy to consider with the Sigma.

In the same daylight images, the auto white balance (AWB) of the SD1 performs favourably against its overly warm sunlight WB setting, while the D3100 is a tad warm in AWB. There is, however, a tendency for

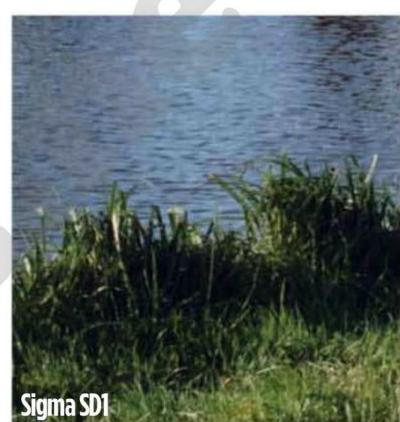
the SD1 to produce a cyan sky in sunny conditions, too much magenta in the bark of a tree and the grass is a little cyan. In short, the colour rendition of the SD1 is not accurate, and is not simply rectified by shifting the hue, which only deals with one colour at a time. The Bayer sensor of the D3100 and 645D produce more accurate colour rendition. However, images taken with the D3100 have too much vibrancy.

Studio flash portraits taken with all three cameras tell a different story. When using AWB, the D3100 consistently produces skin tones that are too warm. The SD1 produces excellent skin tones, if slightly magenta, while the 645D is either very similar or gives slightly cool tones, depending on the influence of dominating colours in the frame. Again, however, the relationship between the colours of the SD1 is inconsistent, and while the skin tones are accurate, the hair is slightly red.

In the landscape image above, taken with the SD1, colour rendition is a little off, such as a cyan sky, although detail in the blades of grass is crisp



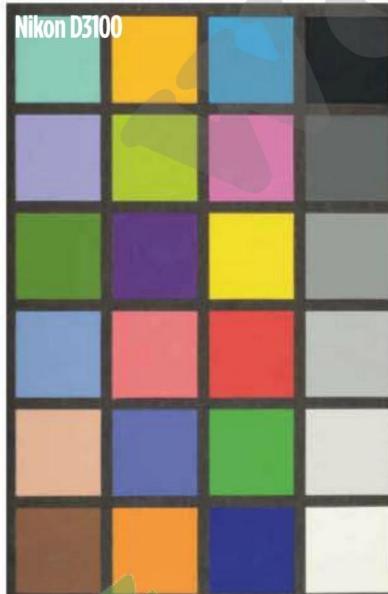
Nikon D3100



Sigma SD1



Pentax 645D



Left: In the Gretag Macbeth colour chart, the SD1 generally produces more muted colours that are at times unrecognisable alongside the D3100 and 645D. This is especially the case with the reds and pinks, while greens are particularly dull

Sigma SD1

Apart from its unique sensor design, the SD1 has some other interesting features, especially for fans of infrared photography.

Tim Coleman finds out what is on offer

THE IMAGING sensor of the Sigma SD1 is obviously the main feature, but there is a lot more to this camera. Compared to its predecessors, the SD1 is a completely overhauled model, although one would expect this of a camera four times the price of anything before it.

Given the cost of the SD1, it is very easy to feel underwhelmed by the camera at first glance, especially regarding the rather dated and modest 460,000-dot TFT colour LCD screen. However, once in the hand my opinion started to change. This is a beautifully weighted camera, complemented exquisitely by the contoured faux leather-faced hand grip. The magnesium-alloy body, which weighs just 700g and measures 145.5x113.5x80mm, features weather-sealed dials, buttons and joints to resist dust and moisture entering the camera.

The SD1 is not a conventional modern DSLR, as there is no direct control for video record or even live view. Another absentee is the top LCD screen for viewing exposure settings. I missed this a lot, especially in a fast-paced photo shoot. Instead, these settings are viewed via the function button menu on the LCD screen or via the viewfinder (with 98% field of view and 0.95x magnification). Neither option is ideal when interacting with a model, though.

In place of the top LCD is the shooting

'By removing the dust protector it allows infrared light to reach the sensor'



AT A GLANCE

- Foveon X3 sensor
- 46 million pixels (4704x3136x3)
- Magnesium-alloy, weather-sealed body
- ISO 100-6400
- Removable dust protector
- Street price £5,500



Pure infrared images can be captured with the SD1 by using an R72 filter in front of the lens

mode dial, with PASM control and three custom user-defined settings. Aperture and shutter speed are controlled by the two unmarked dials, although by selecting either aperture or shutter priority mode both dials perform the same function.

To the top left side is a dial that turns the camera on, which doubles as a control for the drive mode with single, continuous and timed shooting. Also positioned here is the mirror lock-up and the auto bracketing mode.

Each button is large and spaced well apart from the next, so once the layout becomes familiar, changing settings while glued to the viewfinder is very possible. In fact, most buttons have a sole purpose, so memorising their functions is a little easier.

There are direct controls for exposure compensation, ISO (at a range of 100-6400), metering (four modes within the 77-segment system), 11-point autofocus mode (all of which are cross-type and individually selectable), auto exposure lock (AEL), flash exposure compensation and a single user-defined function button.

Other key controls such as white balance are accessed via the menus. Shooting menus are accessed either via the function menu button or quick set (QS). The latter is a little different in its navigation to most menus, but those unfamiliar with the system will not take long to become used to it.

With such large amounts of image data, the Dual True II engine and Advanced DDR III buffer have their work cut out. Capturing images is one thing, but for those wanting instant viewing the delay to clear the buffer to enable viewing requires a little extra patience. The fast-paced user may therefore find this a little frustrating. That said, the SD1 is no slouch for a fast capture, as it is capable of five frames per second (fps) up to a seven-frame capture burst.

Those familiar with the Sigma system will expect a dust protector, and indeed the SD1 features one. This is placed just inside the Sigma lens mount to repel dust and dirt from entering the camera.

Perhaps more excitingly, the dust protector doubles as an infrared (IR) light blocker and can be easily removed by hand, without tools, for cleaning. Bayer-type sensors have this built in to the low-pass filter or placed directly in front of the sensor but it is not removable. The handy benefit of the SD1's system is that, by removing the dust protector, it allows infrared light to reach the sensor. When used with an R72 infrared filter placed in front of the lens, this allows for pure infrared images to be captured. This adds a unique dimension to shooting, and one that is not easily replicated in Photoshop. Meanwhile, turning a regular Bayer sensor camera into an infrared model is both costly and permanent. **AP**

Verdict

THERE is no doubt that the Sigma SD1's unique Foveon X3 sensor means that the final images from this camera in a variety of settings stand out from the other two models – for good and bad reasons. The SD1's resolution detail at lower sensitivities is truly staggering, although it is no match for the 40-million-pixel 645D. There is a clear gap between each of the three cameras in this investigation.

Unfortunately, there are more areas where the SD1's sensor falls short. Dynamic range is rather limited for a camera at this price range, and its ability to control levels of noise satisfactorily

at higher sensitivities does not stretch higher than ISO 800.

Let us not forget just how expensive the SD1 is. In proportion to its overall quality, one would hope to pay around a third of its asking price. This is not a satisfactory alternative to a medium-format camera. To date, however, when used at ISO 100 and 200, the resolution of the SD1 is unmatched by cameras using a regular 14MP sensor.

Sigma has built on its previous flagship model, but the Foveon sensor still shows signs of flaws in certain areas of image quality and, as such, the SD1 is likely to please only a limited crowd.

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ENGLISH



Ricoh GXR Mount A12

Is a 12.3-million-pixel adapter to accept M-mount lenses just what Ricoh's GXR needs? It certainly gives the system something extra, says **Damien Demolder**



Damien Demolder
Editor

LEICA has done a wonderful job of developing an astonishingly powerful brand identity and creating a demand for products it does not make. Few would argue that the Leica M9 is one of the most coveted cameras of our time, but with a price that far exceeds the budget of most professional and amateur photographers, the vast majority of its potential market has been left to look elsewhere.

Panasonic could see the gap in the market, then created by the Leica M8, when it made a big deal of the M lens adapter, which it promoted heavily at the launch of the Lumix G series of micro four thirds cameras. 'You might not be able to afford a Leica M camera, but if

you want a small digital model to exercise your new or historic lenses you might want to look at the more keenly priced G1' was the indirect message. Indeed, the G-series cameras, along with the streamlined GF models, make reasonably comfortable partners for M lenses whichever manufacturer they come from.

Ricoh's new GXR Mount A12 is designed to do the same thing – fit M lenses to a small, more affordable body – but as it has a 12.3-million-pixel APS-C sensor built in, we might expect the image quality to be a step closer to what we'd really want.

Ricoh already has a collection of four lenses for the GXR – two APS-C, fixed-focal-length options and two zooms on smaller sensors – but as each lens in the GXR system has to have its own sensor, it isn't quite so easy to introduce new ones. With the Mount A12 adapter, the system suddenly gets endless new optics.

SPECIFICATION

The Ricoh GXR Mount A12 is a lensless unit for the GXR camera and is fitted with a 12.3-million-pixel, 23.6x15.7mm, APS-C CMOS sensor and a mount that accepts M-fit lenses. The unit offers both electronic and mechanical shutter operation so users can choose between the more accurate and the silent for their picture taking, with a shutter speed range that stretches from 1/180sec to 1/4000sec in mechanical mode, and 1sec to 1/8000sec in electronic mode. In each mode the maximum

AT A GLANCE

- 12.3 million pixels
- Accepts M-fit lenses
- ISO 200-3200
- Manual focus assist modes
- 1/180sec flash sync
- Mechanical and electronic shutter options
- 1280x720-pixel-resolution movies
- Street price £549

flash-sync speed remains 1/180sec.

The sensor allows ISO settings of 200-3200, plus a 'Lo' option that is presumably in line with ISO 100. Meanwhile, a 256-segment metering array can be tuned for multi-zone, centre and spot measurements.

As with all the GXR lens units, the Mount A12 can output files in JPEG and DNG raw formats, with a maximum image size of 4288x2848 pixels. Movies can be recorded in 1280x720-pixel resolution.

The unit adds just 170g to the weight of the GXR, but obviously the total weight of a usable system will depend on the lens you choose to mount. The mount-to-sensor distance is 27.8mm – as with Leica M cameras – and the mount is happy to accept M and L (via an extra adapter ring) lenses from any manufacturer. Ricoh supplies a device for checking the compatibility of lenses to be fitted, as heavily retro-focus designs, and particularly collapsible lenses, may actually come into contact with the optical filter covering the sensor. I didn't have any problems, but Ricoh reports the Leica Elmar 5cm f/3.5 and the Hologon 15mm f/8 as incompatible.

FEATURES

The GXR Mount A12 brings with it a number of interesting features that make operating with a manual-focus lens much easier. As you might expect, there is a magnify function for checking finer detail that can be used when finding focus, but



as with other cameras that use such a feature, the process is a little slow and not especially suited to the kind of spontaneous photography for which you might expect to use a GXR.

One of two other focusing aids introduced by the company is Mode 1, which creates a heavily oversharpened edge to anything that is in focus while leaving the rest of the scene looking normal on the viewing screen. With a wide aperture you can observe the focus field sweeping across the frame and, even when closed down to a midway aperture, the method is very effective and quick to use. The other focusing aid is Mode 2, which creates a bas-relief/high-pass effect across the frame, with normal edges showing in dark grey and focused edges in white. Again, the mode is quick to use, and the greyed-over screen disappears with a half-press of the shutter-release button. Both options are most effective when the aperture is wide, as the shallower focus will deliver a more accurate centre of focus, but when closed down a good idea of depth of field can be gauged.

Ricoh, it seems, is uncertain of the quality of lenses with which you might choose to pollute its nice GXR module, and has accordingly built in a wide range of manual corrections to tackle vignetting, curvilinear distortions and colour shifts in the corners of the frame. On the face of it, these corrections, with their ±4-step ranges, appear designed to deal with extensive problems, but in use their impact is much more subtle. I found their existence somewhat surprising at first because, with the APS-C sensor, we are not engaging the extremities of the imaging circle produced by any mounted lens, and therefore we'd expect optical imperfections to be neatly sidestepped. In the event I found no problems at all and never needed to use the shading and colour corrections in anger, although I did apply a 'High' barrel correction to my Voigtländer 15mm f/4.5 Super Wide Heliar lens. For fun, I dialled in a healthy dose of vignetting for the 'My Settings' I applied to a Voigtländer 35mm f/1.7 lens that doesn't need it. The module allows all the corrections to be stored for 12 lenses – the names of which can be typed in so they are recorded in the Exif data.

For any Photoshop users, the convenience of having a DNG raw file is priceless, and means that the JPEG settings can be played with in-camera while knowing there is a back-up that's just as easy to access. And Ricoh has introduced plenty of play, including miniaturisation mode, cross-process effects and toy camera, although perhaps you won't feel the urge to use them. Other standard shooting modes (landscape, and so on) exist, as does a nicely balanced black & white mode.

HANDLING

Fitting a lens to the GXR Mount A12 is as simple as can be expected, and as the mount is substantial enough to get a good grip of, screw lenses can be removed easily while leaving a L-to-M adapter ring in place.

Facts & figures



RRP

£549 (£1,000 with GXR body and EVF)

Sensor

12.3-million-effective-pixel APS-C CMOS sensor

Output size

4288x2848 pixels

Focal length mag

1.5x

Lens mount

M and L screw via adapter ring

File format

Raw, JPEG, raw + JPEG simultaneously

ISO

200-3200 plus 'Lo'

Colour space

Adobe RGB, sRGB

Shutter type

Electronic and mechanical options

Shutter speeds

180-1/4000sec in 1/3EV steps plus bulb

Dimensions/weight

79.1x60.9x40.5mm, 170g

Ricoh UK Ltd, Ricoh House, 1 Plane Tree Crescent, Feltham TW13 7HG. www.ricoh.co.uk. Tel: 0208 261 4288.

Below: Manual focus assist modes provide outlines on sharp objects, and disappear with a half-press of the shutter release

I noted that when the camera is on the sensor is exposed, so I learned to practise turning the camera off when changing lenses – which is a good idea anyway, even with DSLRs.

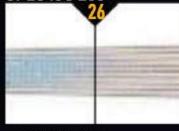
Focusing with the built-in assistance modes takes a little while to get used to, but soon proved a quick-enough process. The method is a great improvement on what was offered before, even if it falls slightly short of the traditional double-image overlay we are



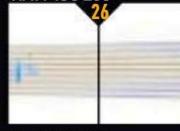
RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Voigtländer Ultron 35mm f/1.7 Aspherical lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.

JPEG ISO 200



RAW ISO 200



JPEG ISO 400



RAW ISO 400



JPEG ISO 800



RAW ISO 800



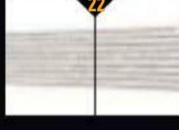
JPEG ISO 1600



RAW ISO 1600



JPEG ISO 3200



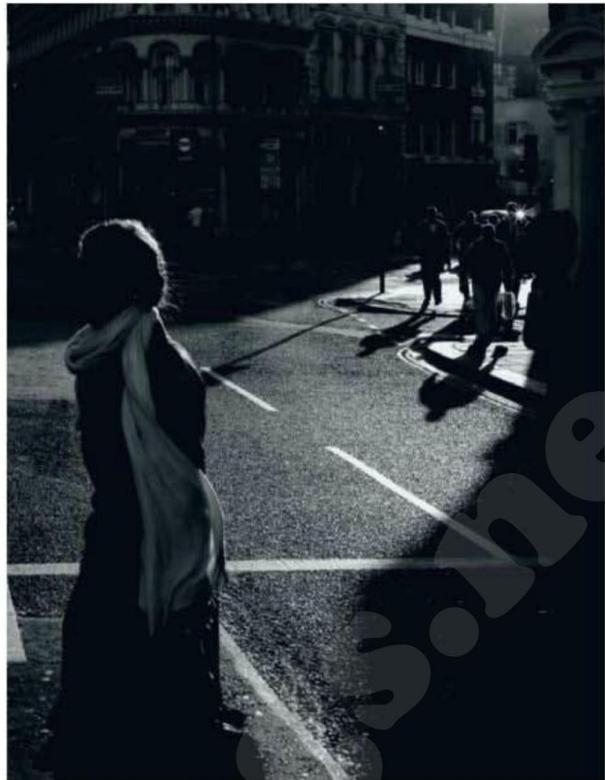
RAW ISO 3200



used to in rangefinder models. I suspect the greatest issue for direct-view rangefinder users will be that the camera's screen blacks out as soon as a picture is taken. I turned off the image review to ensure the camera could return to usefulness as soon as possible, but in a scene that is slowly unfolding, taking one shot precludes taking another for about 1½secs while the image is recorded and safely stored away.

Facing a black viewfinder when the action is still in progress is an uncomfortable experience. It can be solved in part by switching to the camera's continuous mode, but spraying the scene in the style of a drive-by shooting seems a little out of step with a desire to pick a decisive moment from life's continuum. I got used to it in time, but really Ricoh needs to get that shot-to-shot black-out down to less than the time it took to wind to the next frame of film. It's a problem all electronic viewfinder cameras suffer from at the moment.

Ricoh's menu system is long and extensive, and now longer again with the new features. The logic of positioning a feature's on/off options separately from the same feature's variation options sometimes escapes me, but it really won't take more



Far left: There is image noise at ISO 3200, but not nearly so much to make the setting unusable

Left: Minimal shutter lag helps when shooting moving subjects

Below left: The electronic shutter option renders the camera completely silent during the exposure

than a week to become totally familiar with where everything is – logical or not. My only disappointment is that the electronic shutter option comes as a scene mode, and rather restricts access to the other shooting controls. It would be much better as a main menu item.

IMAGE QUALITY

Ricoh has achieved very good image quality with its APS-C sensors in the GXR and the 12.3-million-pixel model in the Mount A12 steps that up again. There is no low-pass filter in this camera unit, so the potential for detail capture is higher than we might usually expect – as too is the potential for moiré patterning. In the event, though, the Mount A12 proves itself very well and has achieved some exceptional readings on our resolution chart. Reaching 26 with a 12-million-pixel sensor is quite an achievement – Nikon's D3100 managed 22 in JPEG mode, while the Olympus Pen

E-PL3 peaks at 24. I found that in use, in both high- and low-contrast situations, plenty of detail can be drawn from any scene, with any patterning occurring only in rare conditions – and easily corrected in-camera in the JPEG processing and in software for DNG files.

There is a definite grid pattern to the unit's JPEG files that only becomes visible when images are viewed at magnifications of 501% and upwards – but not at 500%! I can only assume this is a function of there being no low-pass filter, and it actually has no impact on images day to day.

Something more pleasing is that noise is controlled in a much more defined way than I have become used to in Ricoh cameras. At ISO settings beyond 1000, noise does become part of the image, but actually the levels are well controlled and the noise is of the type that can be reduced effectively in software. With chroma noise gone we are left with a grain pattern not too unlike

that which we enjoyed with film.

Colours are nicely controlled, and while contrast and saturation can be played with, I found the default settings moderate and well balanced. There is no one colour that jumps out and the contrast position seems set to ensure maximum use of the unit's dynamic range. AP



Verdict

IT'S FAIR to say that Ricoh has had mixed fortunes in the digital market, with success and absolute image quality varying across the product range. In the GXR A12 lens units, the company seems to have got things right. The GXR system is still awkward to understand, but with the introduction of the Mount A12 for M and L lenses the appeal should be much clearer. The mount will provide an incentive for existing lens users to invest in the system, and I'm certain most will be very happy with it. Inevitably, the AF lenses, the 28mm f/2.5 and the 50mm f/2.5 macro, will be follow-on purchases to give the manual focusing an occasional rest.

A system that once had just four lens choices now has masses, and while some may sniff at the 12.3-million-pixel sensor, its resolution far exceeds what one might expect, and what most need for street, travel and portrait photography.

At the launch of the GXR system in November 2009, I asked Mr Kazunobu Saiki, general manager of Ricoh's global camera division, for a unit that would accept M and L lenses. He acknowledged it might be an idea, but I never thought the company would produce one. It's been a while coming, but the Mount A12 is very good indeed. I've really enjoyed using it, but more than that, I've really enjoyed looking at the pictures it produces.

Ask AP

Let the AP team answer your photographic queries



The Canon EF 28-300mm f/3.5-5.6L IS USM lens (above) is the replacement for the EF 35-350mm f/3.5-5.6L USM that was launched in 1993

CANON LENS REPAIR

Q My Canon 35-350mm f/3.5-5.6 lens is broken, but Canon says it cannot be repaired because no spares are available. Do you have any suggestions as to where I could get this lens repaired because it is a very useful piece of kit? **John Hunt**

A The Canon EF 35-350mm f/3.5-5.6L USM is indeed a useful lens, John. In its time it was hugely popular among photojournalists and press photographers, having one of the highest zoom ratios. It has long been superseded by the equally useful and

popular EF 28-300mm f/3.5-5.6L IS USM, and parts for the lens are rare to come by. However, you could try repairer Ed Trzoska, who is in the Leicester area. If you call him on 0116 267 4247, explaining what's wrong with the lens, he might be able to tell you if it's worth repairing. **Ian Farrell**

COLOURED PHOTO PAPERS

Q Back in the days of darkroom printing there was a paper (I think made by Kentmere) that had a silver- or gold-coloured surface. In these digital days there does not seem to be anything like this, only endless variations of cream or white on various bases and weights. Are there any glossy-coloured papers that have a silver or gold finish that can be used with inkjet printers? **Geoffrey Tyrell**

A I don't know of any inkjet media that matches your description, Geoffrey. Perhaps if any AP readers do, they could write in and let me know. You could have your images printed at a professional lab in a more traditional manner, using Kodak Endura metallic photographic paper. ThePrintSpace (www.theprintspace.co.uk) should be able to help you out with a variety of print sizes. **Ian Farrell**

ROLLEIFLEX REPAIRS

Q I need to have my Rolleiflex SL66 repaired. Can you recommend anyone that deals with such cameras? **FN Millican**

A I phoned Ray Macadam at Newton Ellis in Liverpool (www.newtonellis.com, tel: 0151 236 1391). He has worked on a number of Rollei cameras, and if anyone can advise on what's needed he can. Ray warned me that, since the SL66 is an older camera, parts are often limited so it's best to contact him directly and discuss the specifics of the problem. **Ian Farrell**

NIKON LENS SUGGESTIONS

Q I am thinking of buying a Nikon D7000, but there seem to be suggestions that the 18-105mm kit lens included with the camera could be better. Would the Nikon 16-85mm standard zoom represent a decent step up? Is there another lens I could consider? **David Wells**



f/AQ

Is ISO the third exposure variable?

The high ISO performance of digital cameras in low light has improved more in recent years than any other aspect of digital photography. In fact, many of us find ourselves changing ISO as much as we change shutter speed and aperture, in order to achieve the right exposure. Which begs the question: has ISO truly become a practical exposure variable in photography?

I use the phrase 'practical exposure variable' because, of course, there are consequences to raising a camera's ISO sensitivity above its base setting. Digital noise is amplified, which can have an awful effect on pictures. But it's a question of how far you can go before

FROM THE AP FORUM

Which new camera?

Nikomat asks After several years of absence from world of photography, I am trying to find my way back and have started to think about getting a decent camera for myself. These days I use a couple of compacts and occasionally put a film in cameras such as my Nikon F80 or Voigtländer Bessamatic. My first option would be a DSLR, although I'm not familiar with new-age models, so what would be equivalent to my old F80 nowadays?

My second option would be a bridge camera, like the Nikon Coolpix P500 or similar. The third option would be something old-fashioned-looking, like the beautiful Fujifilm FinePix X100. It appears to be a good camera, but I wonder if the fixed focal length is going to be a handicap sooner or later. Is there another manufacturer or model with this classic look on the market, apart from the Fuji?

P_Stoddart replies I agree that the Fuji X100 looks good. The manual lens is a nice idea, and has a good-sized $\frac{3}{4}$ in sensor. It should give clean shots probably up to ISO 200 and outperform, say, a Canon PowerShot G12, for example.

From what I can see, any of the new Nikon consumer-level DSLRs would suit you. Of course, the D3100 is DX format (APS-C sensor), but you will not notice this in your photography. In terms of film, 14 million pixels are, in my opinion, above Kodachrome 25 and 64. According to DxO Mark, it is noise-free right up to ISO 919. From my experience, that means you can probably shoot at ISO 1600 and not notice a loss in quality.

Finally, you may not like bridge cameras as they use electronic viewfinders (EVFs) instead of a live one, which the F80 and D3100 have.

dontknowitall replies I used to have an Olympus OM-10 with filters. I sold it a few years ago and bought an Olympus Camedia, but haven't really used it in the past couple of years.

Recently, I bought a Fujifilm FinePix HS20 EXR. It is a bridge camera, but I'm impressed with the results. Certainly, it ignited my old hobby and to me it feels like a DSLR.

I'm not saying you should buy it, but I'd encourage you to have a good look at it before you come to your final decision.

Nikomat replies OK, I'll do it. Many thanks for your advice.

The Nikon D7000 fitted with 16-85mm f/3.5-5.6 lens



being unsatisfied with picture quality. I'm happy with pictures at up to ISO 2000 on my Nikon D700, which is getting a bit long in the tooth. Cameras like the Canon EOS 5D Mark II and EOS 7D can manage much higher ISO figures.

But sticking with the D700, moving from ISO 100 to ISO 2000 is some 4½ stops, which is like adjusting the aperture from f/4 to f/19, or the shutter speed from 1/30sec to 1/750sec. I bet that's the aperture and shutter speed range most of us use, if we are honest.

In order to exploit this way of working, the feature to look for on your camera is auto ISO. Using this will result in the ISO sensitivity of your camera floating as aperture and shutter speed do in program mode. Most models allow you to set a ceiling, too, of, say, ISO 800 if that is all you are prepared to accept. It's a great way of working when you know what shutter speed and aperture you want to use, but are aware that lighting conditions are liable to change the results.

In next week's AP

On sale Tuesday 11 October



ON TEST

SONY ALPHA 77

Tim Coleman tests the 24.3-million-pixel successor to the Alpha 700 with fixed translucent mirror and 2.39-million-dot electronic viewfinder

ON TEST

CANON EF 8-15MM F/4L USM FISHEYE

This zoom lens offers a full circular fisheye on full-frame cameras and ultra-wideangle on APS-C



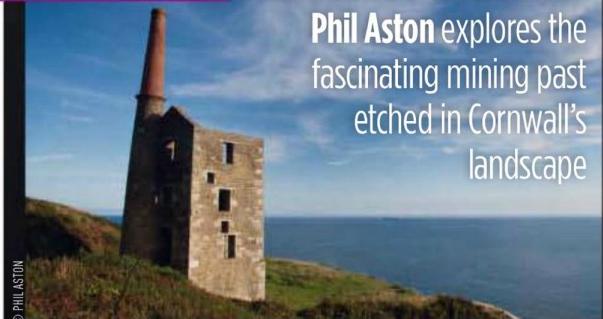
PHOTOJOURNALISM

THE TIME OF HIS LIFE
Photojournalist **Bill Ray** recalls how he fulfilled his lifelong dream of becoming a photographer for *Life* magazine

LANDSCAPES

THE MINE DETECTOR

Phil Aston explores the fascinating mining past etched in Cornwall's landscape



SOFTWARE TECHNIQUE

GET THE LOOK

Find out how to recreate a traditional hand-coloured print effect on a black & white image

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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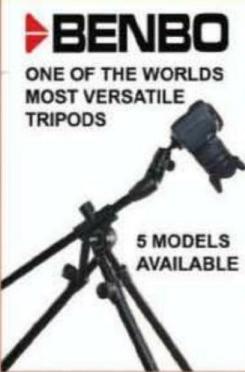
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NEC SpectraView 231W

Designed specifically for colour accuracy, the NEC SpectraView 231W may be one of the best monitors for photographers, but it is far from cheap. **Richard Sibley** finds out whether the price is justified



The 23in, 16:9 ratio NEC SpectraView 231W is a good size for image editing



DATAFILE

SRP	£906
Screen size	23in (58.4cm) widescreen
Aspect ratio	16:9
Panel type	IPS TFT
Resolution	1920x1080 pixels
Pixel pitch	0.265mm
Brightness	270cd/m ²
Contrast ratio	1000:1
Response time	8-14ms
Colours	16.77 million, 75% Adobe RGB
Viewing angle	178°
Multimedia	Integrated USB hub (2 up, 3 down)
Connectivity	DVI-D, DisplayPort and mini D-sub
Weight	10.2kg
Dimensions	543.6x338x227.6mm

COLOUR accuracy is crucial for photographers. When editing an image it is important to be certain that the changes you are making are correct, and they will look the same when the image is printed or displayed elsewhere.

NEC's SpectraView monitor range is designed for professional use, primarily for photographers, designers and printers. As such, and above all else, accurate and reliable colour rendition is at the heart of the SpectraView series.

There are four monitors in the SpectraView range, varying in size from 23in screens up to an impressively large 30in model. The model on test here is the 23in SpectraView 231W, the smallest and most affordable version.

FEATURES

With a 23in widescreen LCD display, the SpectraView 231W is a few inches larger than the standard 19-21in screens that accompany most desktop computers. This larger screen can make quite a lot of difference to photographers, as it is easier to view images at a decent size and, more importantly, there is more space for palettes and toolbars.

The 1920x1080-pixel native resolution is the same as high-definition video, and therefore useful for those also working with video footage. Perhaps surprising is the slightly low 1000:1 contrast ratio, especially given the price of the monitor. With a suggested retail price of £906, the SpectraView 231W is expensive, especially considering that the £405 Eizo FlexScan

S2243W (reviewed AP 4 September 2010) has a higher contrast ratio of 1,200:1, a brighter screen and reproduces 95% of the Adobe RGB colour space, compared to 75% from the SpectraView. However, white inkjet paper isn't bright white, so a blindingly bright screen isn't necessary or accurate for printing. Similarly, a contrast ratio higher than 1000:1 is generally a result of making the highlights brighter, rather than increasing areas of shadow detail. Therefore, a higher contrast ratio is often redundant for photographers.

Where things turn around is in the quality of hardware used. The SpectraView 231W uses Inline Phase Switching panels (IPS), which offer better colour reproduction and are more accurate when viewed slightly off centre than the Vertical Alignment panels used in the Eizo FlexScan S2243W.

The included NEC SpectraView Profiler software allows the colour and brightness changes to be made to the monitor via the computer. It can also automatically calibrate itself to a computer's particular graphics card, and a built-in ambient light sensor will slightly adjust the brightness of the screen based on light surrounding the monitor. An ICC profile for a particular printer and paper can also be used to see exactly how prints will look once printed. The Picture in Picture mode can even show the same screen image with two different profiles, so you can compare images side by side.

Other standout features include the ability to switch from landscape to portrait orientation, for portraits and page layouts. The Picture in Picture mode displays the

input of two different computers on the screen simultaneously, while the USB sockets on the monitor then allow two computers to be controlled by just one mouse and keyboard. This is extremely useful if you have a computer for image editing and one for day-to-day activities.

PERFORMANCE

Editing images on the SpectraView 231W was a pleasure. The 16:9 widescreen format means that 3:2 images can be displayed full screen, with plenty of room either side for tool palettes and windows.

The Profiler software is straightforward and takes around 15mins to produce an accurate colour profile. You can, of course, just set the monitor to its default factory settings and then use a third-party calibration device, but I didn't notice any benefit to this over the standard SpectraView software.

Filling the screen with white and then grey shows no differences in brightness across the screen. This consistency is one of the reasons the screen is expensive, as professionals require absolute accuracy.

Displaying a colour test chart reveals that the SpectraView 231W is able to reproduce a colour spectrum well. There is a very thin band of cyan, but besides this the monitor produces smooth gradients when displaying both colour and greyscale gradients. **AP**

Verdict

FROM the quality of the colour reproduction it is clear why the SpectraView 231W is favoured by professional and enthusiast photographers alike. However, it is also clear why this model costs so much money. Although the SpectraView 231W can be found for £750, it is still expensive for an enthusiast photographer's product.

So while the screen's quality, size and supplementary features are great, and being able to use it to control two computers is useful, it is hard to justify its price when there are other screens on the market that will suit all but the most professional of photographers for half the price.



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**Professor
Newman
explains...**

Camera specification

Professor Bob Newman looks at the derivation of the features found on cameras and why the internal components are relatively constant

ONE OF the first things a camera enthusiast will look at when selecting a new camera is the feature list. Consequently, reviews always have a camera's feature list as the centrepiece, and manufacturers strive to introduce enhanced and original features with each new release. It is strange, therefore, that the internal components of a digital camera are relatively constant, whatever the feature set. Figure 1 shows a block diagram of a typical digital camera. This diagram includes the major electronic and mechanical subsystems, but not the optical ones.

This diagram fits many cameras. Some peripheral components will be omitted, depending on the exact nature of the camera. For instance, a low-end compact will be reduced to the very basics, comprising the sensor, analog front end, image processor and rear LCD. It will not even use a mechanical shutter, leaving that to the electronic shutter function of the sensor.

At the other end of the scale, a top-end DSLR will come fully loaded. It will use the system processor to control the mechanical and electrical functions of the camera, including the shutter. It will have a separate phase-detection AF unit and other devices

such as orientation sensors, microphones, 'dust busters' and in-body stabilisation systems.

How complex the mechanical construction of a DSLR becomes can be seen from the teardown of the Sigma SD1 provided to us by Chipworks Inc (www.chipworks.com) in Figures 2, 3 and 4. Chipworks provides technical information of products and integrated circuits based on teardowns and dissection of them, and has provided us with a very useful insight into many products. In the case of the SD1, we can see most of the circuitry shown in the block diagram contained in a single main PCB (printed circuit board). Flexible PCBs link to components, such as controls, displays, shutter and the sensor itself that must be located at a particular point on the product.

COUNTING THE COST

We are now going to look at the costs of these components, and therefore the consequent costs of new features, such as video and in-body stabilisation, on the cameras we buy. When estimating costs, one thing people often forget is that when you buy a product, every stage of the manufacturing and distribution chain needs to make a profit. One simple estimating method often used for initial product feasibility studies is the 'rule of five', which states that the sales price of a product will be five times the piece-part cost. Thus, we might expect a £1,000 DSLR to contain about £200 worth of parts (at the cost of those parts to the manufacturer, which will probably be very different from the price you would pay for the same part). If you buy that £1,000 camera from a retailer, he will demand a 20% profit margin, so he will buy it for £800. The shipping, distribution and marketing will take another 20%, so the manufacturer will receive £600. The manufacturer requires a profit margin and return on development investment, which means that the product must leave the factory for £400. Finally, manufacturing needs to be paid for, leaving £200 for the parts. Of course, the actual economics of a real product will be costed precisely, and will vary from this simple rule, but it serves as a good starting point.

Two of the most expensive parts will be the image sensor and the image processor.

A price of about £20 has been quoted for an APS-C sensor in very high volumes (sensor price tends to be determined by size, not pixel count) and we might expect a full-frame sensor to cost at least ten times as much – maybe more. In fact, the 'full-frame premium' can be roughly calculated by comparing the price of similar full-frame and APS-C cameras. For example, looking at the Canon EOS 50D and EOS 5D Mark II, or the Nikon D300 and D700, we see a price differential (manufacturer's suggested retail price) of around £1,500, suggesting, by the rule of five, that the full-frame sensor costs around £300 more than an APS-C sensor. By the same token, the tiny sensor in a compact camera might cost ten times less, being as little as £2 per unit.

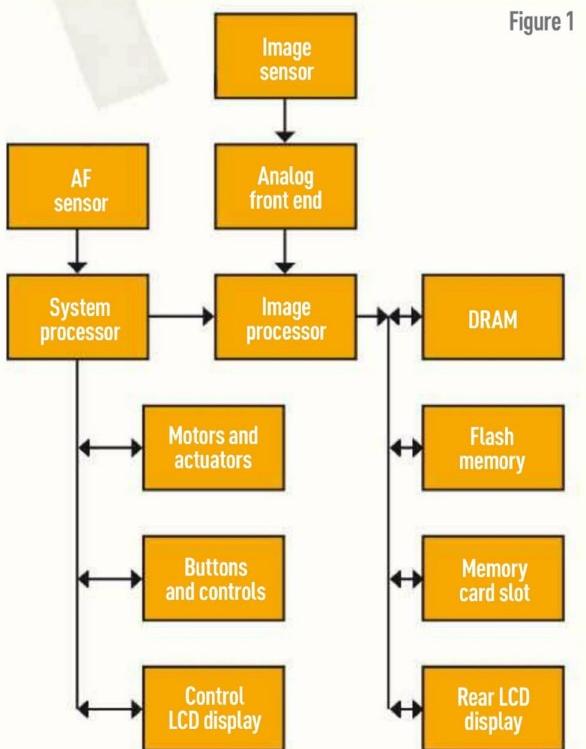
The image processor is generally a variety of 'application processor', comprising computer chips made by the large semiconductor companies to power media devices such as mobile phones and tablets. The Canon Digic chip is actually a fairly standard Texas Instruments DaVinci applications processor, while the Nikon Expeed is a Fujitsu FR-V application processor. Since these manufacturers publish their price lists, we know that the costs are typically around £20 per unit in large volumes. Similarly, we can find the typical prices of the other components, including memory, switches, LCD displays, motors, circuit boards, cases, mirrors and prisms. Putting them together, we get a base piece parts cost of something like £100–£150 for a DSLR, which fits the rule of five quite well.

FEATURE COSTS

Having made a rough estimate of the cost, we can begin to estimate the price of different features. Some will cost more than others because they involve additional components. Such features include a 'dust buster', which requires an actuator to shake the sensor; in-body image stabilisation, which requires actuators to move the sensor and gyroscopes to sense movement. These kinds of features tend to appear in high-end models and then migrate to the lower end of the range. The reason is basic and economic: the cost of electronics parts reduces all the time, so the cost of making a camera reduces. Competition dictates that a company either reduces its cost in response (because its competitors will) or adds features to maintain the cost. Companies prefer to add features, because reducing the sales price

Figure 1
Most digital cameras conform to the same generic design that is shown here. This design is 'fully loaded', but simpler cameras will omit devices such as the separate AF unit

Figure 1



'Having an estimate of the cost, we can estimate the price of different features. Some will cost more because they have additional components'

in a steady market means less profit.

Other features cost nothing, at least in terms of parts (although they obviously cost money to develop) because they can be implemented simply by providing additional programs in either of the processors. Examples might be enhanced AF modes, so long as they don't require a more highly specified AF sensor; scene modes; and in-camera raw development. Such facilities obviously need additional processing power, but this increases cost for cost year on year, so designers are looking for ways of using the additional power.

An interesting 'free' feature is live view. This requires no additional components in modern implementations. It involves changing the sequence of mirror operations to allow light to the sensor in live view, then continuous collection of image data from the sensor and its display on the LCD – which is all done by the image processor. Live view has transformed into video, which conceptually simply involves storing the live view data in the memory card. However, without a few enhancements that cost something, this kind of video implementation is unsatisfactory. For a start, microphones are needed if sound videos are required. Also, if the quality of the video is to be high, involving HD resolutions at high frame rates, some way has to be found of moving a lot of data off the image sensor quickly. First, this requires a sufficiently

powerful image processor, which, due to the power growth of processors over time, is not an issue. However, it also requires sensor modifications, particularly a means of combining line data on the sensor chip to reduce data rate. Such a feature typically costs little if done when a sensor is originally designed, but it costs more if it is engineered into an existing design. This factor explains the lower capability of video that has been added to non-video-capable cameras, such as the Nikon D300S and D3S. **AP**

Figure 2 A Sigma SD1 disassembled by Chipworks. We can see several of the units that were in Figure 1, such as the Sigma EIK005A image processor, Samsung DRAM and Flash memory chips, and a Toshiba microcontroller acting as the system processor. The rear LCD can be seen in position on the rear cover

Figure 3 The SD1 image sensor assembly, showing the rear side of the Foveon F20A image sensor

Figure 4 The top view of the disassembled SD1 shows several of the switches and controls that form the user interface of the camera

Thanks to Chipworks www.chipworks.com for allowing the use of its SD1 teardown images

TERMINOLOGY

AF SENSOR The image sensing array that collects image data for a phase-detection AF system.

ANALOG FRONT END The analog front end (AFE) is a combination of a signal amplifier, often with variable gain, and an analog-to-digital converter that converts the signal to a digital number suitable for processing by a computer. Sometimes the AFE is integrated into the sensor chip.

BUTTONS AND CONTROLS The controls in a digital camera are simply switches that are read by the system processor.

DRAM Dynamic random access memory is used both to provide memory space for the programs run by the image processor and to buffer intermediate image files.

FLASH MEMORY This chip provides the program memory for the image processor.

IMAGE PROCESSOR This is a general-purpose computer that receives the image data from the sensor and processes it to the desired output form. Usually it is a 32-bit processor with additional image-processing functions

that is similar to the type of processor that powers a smart phone or tablet.

IMAGE SENSOR The sensor consists of a grid of pixels, each of which measures the light incident on it, outputting a measurable electronic signal that is generally a voltage.

LCD DISPLAYS Low-end cameras will have a single graphical LCD on the back of the camera, while higher end cameras will also have a control LCD for information display.

MEMORY CARD SLOT The memory card is simply an additional memory that is removable.

MOTORS AND ACTUATORS Motors and actuators are various devices for moving mechanical parts of the camera. Modern shutters are actuated by stepper motors rather than springs. There will also be actuators for functions such as anti-dust and image stabilisation.

SYSTEM PROCESSOR This is a separate processor used to control the camera systems. Generally, it operates the exposure metering, AF, shutter timing and control and other mechanical parts (see above).

ALL PICTURES COURTESY CHIPWORKS INC



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won

innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

VOTE
FOR
YOUR

Greatest camera of all time

We want to know what you, the Amateur Photographer readers, think is the greatest camera of all time so we can compile a list of the top 100 models ever made. There have been tens if not hundreds of thousands of cameras released over the years, but some stand out above the others. Some cameras have changed the face of photography and revolutionised the market, while others have just performed better than anything else at the time

THIS vote isn't about just sales figures or awards, though, as we want your personal opinions, and we want to hear about the cameras that matter to you. It could be the camera that really got you interested in photography or the one you've always dreamed of owning.

Picking just one camera is a hard task, so we're asking for up to three votes per person to make the decision slightly easier. We have compiled a list of more than 800 popular models for our poll, but you are free to choose any camera you wish.

To vote, log on to www.amateurphotographer.co.uk/top100 and enter your choices. Alternatively, you can fill in the form below and post it to **Top 100 cameras, Amateur Photographer, Room 8-121, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU**. The closing date for votes is Wednesday, 12 October 2011.

VOTING FORM

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The closing date for votes is **Wednesday, 12 October 2011** and we will list the top 100 in a supplement accompanying our 5 November issue

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EOS 7D



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20mm f/2.8 USM	£408.99	300mm f/4.0L USM IS	£1,179.99	EF-S 18-200mm f/3.5-5.6 IS	£409.00
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135mm f/2.0L USM	£899.99	EF-S 17-85mm f/4.0-5.6 IS	£349.99	200-400mm f/4.0L USM	In development
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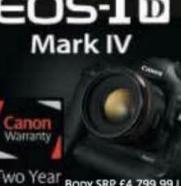
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| WFT-E4 (EOS 5D Mk II) | £599.99 | BG-E9 (60D) | £159.99 |
| WFT-E5 (EOS 5D Mk III) | £429.99 | | |

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- | | | | |
|-----------------------------|---------|------------------------------|---------|
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| Speedlite 320EX | £224.99 | WP DC28 (PowerShot G10) | £169.99 |
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| Macrolite MR-14EX | £469.99 | WP DC35 (PowerShot S90) | £175.00 |
| MT-24EX Macro Twin Flash | £789.99 | WP DC39 (IXL 115 IS) | £175.00 |
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| RS-60E3 (EOS 400D, 450D) | £24.99 |
| RS-80N3 (40D, 5D, 5D II / 1D III / 1Ds III) | £44.99 |
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• D-Movie – full HD (1920 x 1080) movie clips

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• Twin SD memory card slots

• 6fps continuous shooting

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• Twin SD memory card slots

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• D-Movie – full HD (1920 x 1080) movie clips

• 100% viewfinder coverage

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• 100% viewfinder coverage

• Twin SD memory card slots

• 6fps continuous shooting

• D-Movie – full HD (1920 x 1080) movie clips

• 100% viewfinder coverage



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Live View	✓	Card Type	SD

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EOS 1100D



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1100D Body £329 | 600D Body £559

Terms and Conditions apply. Offer only available on purchases of new EOS 1100D, EOS 600D and EOS 60D Digital SLRs. See our website for more details including how to apply for the DVD plus relevant Seminar Voucher post your purchase. HURRY! Offer ends 12.10.11.

CUSTOMER REVIEW: 1100D + 18-55mm II

'Great for a novice looking to improve' Liz - South West

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EOS 7D



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CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around'

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Shuglie - Scotland

★★★★★

EOS 600D



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1100D Body £329 | 600D Body £559

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EOS 550D



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1080p movie mode

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CUSTOMER REVIEW: 550D + 18-55mm IS

'Amazing video image'

Rob - Norwich

Canon

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60D + 17-55mm f2.8 IS USM RRP £1949.99 £1548

CUSTOMER REVIEW: 60D Body

'Wow, an amazing camera'

Arian - UK

CUSTOMER REVIEW: 600D IS

'An excellent product'

Wheelton - Suffolk

CUSTOMER REVIEW: 500D IS

'Great product'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 550D IS

'Excellent product'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 1100D IS

'Great camera'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 7D IS

'Great camera'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 500D IS

'Great camera'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 550D IS

'Great camera'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 60D IS

'Great camera'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 1100D IS

'Great camera'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 500D IS

'Great camera'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 550D IS

'Great camera'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 60D IS

'Great camera'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 1100D IS

'Great camera'

Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 500D IS

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CUSTOMER REVIEW: 550D IS

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Wheathampstead - Hertfordshire

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Wheathampstead - Hertfordshire

CUSTOMER REVIEW: 1100D IS

'Great camera'

Wheathampstead - Hertfordshire

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CUSTOMER REVIEW: 1100D IS

'Great camera'

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CUSTOMER REVIEW: 550D IS

'Great camera'

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CUSTOMER REVIEW: 60D IS</b

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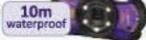
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Ink Test
Winner



"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 750, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 46ml	£4.99 50ml, 3 for £13.99	Photo 750, 870, 890, 895, 915
T009 Colour	£26.99 66ml	£4.99 50ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	C42, C44, C46
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£29.99 37ml	£4.99 48ml, 3 for £13.99	C62, CX3200
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£29.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8 each	£14.99 17ml	Check Website.	
T0342/3/4 each	£17.99 17ml	Check Website.	
T0345/6/7 each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C84, C86, CX3600/C3650, CX4600, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4 each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99 , 3 sets for £56.99	R220, R220, R300, R320, R340
T0481/2/3 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£102.99 set of 8	£35.99 , 3 sets for £99.99	Photo R600, R1800
T0540 Glass	£7.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4 each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9 each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£94.99 set of 8	Check Website.	Photo R2400
T0591/2/3 each	£11.99 13ml	Check Website.	
T0594/5/6 each	£11.99 13ml	Check Website.	
T0597/8/9 each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88, DX3800/C3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/1C5/1C10/1C15/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SG40G/40S/415/515, D78/92120, B46W, BX360
T0712/3/4 each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	RX400G/440G/500/600/700/700G/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3 each	£11.99 10ml	Check Website.	
T0794/5/6 each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99 , 3 sets for £57.99	Photo P50, R265, R285, R360
T0801/2/3 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	RX560, RX585, RX665
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	PX650, PX700/71CW, PX800/81CFW
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	Photo R1900
T0870 Glass	£7.99 11.4ml	Check Website.	
T0871/2/3/4 each	£9.99 11.4ml	Check Website.	
T0877/8/9 each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R280C
T0961/2/3/4/5 each	£9.99 11.4ml	Check Website.	
T0966/7/8/9 each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125, SX420W/425W, BX305F
T1281 Black	£7.99 8.9ml	£4.99 13ml	
T1282/3/4 each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/S25WD/620FW, BX305F/320FW
T1291 Black	£10.99 11.2ml	£5.49 16ml	
T1292/3/4 each	£9.99 7ml	£4.99 13ml	
T1571-9, each NEW	£20.99 25.9ml each or £164.99 set of 8	Photo R3000	
T1591-9, each NEW	£14.99 17ml each or £109.99 set of 8	Photo R2000	
T5591-6, each	£12.99 13ml each or £64.99 set of 8	Photo RX700	

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each **£44.99**

EPSON Stylus Pro 4000, 4400, 7600, 9600
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each **£44.99**
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each **£69.99**

EPSON Stylus Pro 4800, 4880:
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EPSON Stylus Pro 7800, 7880, 9800:
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E&OE. Prices may be subject to change, but hopefully not!

PRINTER INK CARTRIDGES



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BC16 PC/PM/R/G 15ml	£2.99
PG15 Black 25ml	£4.99
CL18 B/C/M/Y/PC/M 15ml	£3.99
PG1520 Black 19ml	£4.99
PG1521 B/C/M/Y/G 9ml	£3.99
PG1525 Black 19ml	£4.99
BC124 Black 9ml	£1.99
BC124 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 16ml	£16.99

Canon Originals

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BC16 PC/PM/R/G 15ml	£9.99
PG15 Black 26ml	£12.99
CL18 B/C/M/Y 15ml	£11.99
CL18 PC/PM/R/G 15ml	£11.99
PG17 Black 25ml	£11.99
PG19 Clear 15ml	£11.99
PG19 PB/M/C/M/Y 14ml	£10.99
PG19 PC/P/M/R/G/Y 14ml	£10.99
PG1520 Black 19ml	£9.99
PG1525 Black 19ml	£9.99
PG37 Black 11ml	£12.99
PG40 Black 16ml	£15.99
PG50 Black 22ml	£22.99
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PG512 Black 15ml	£15.99
CL38 Colour 6ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 24ml	£26.99
CL52 Photo 21ml	£19.99
CL515 Colour 9ml	£15.99
CL513 Colour 13ml	£19.99
KP-36IP Ink & Paper	£12.99
KP-108IP Ink & Paper	£29.99

HP Compatibles

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No.21 Black 10ml	£7.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£4.99
No.56 Black 24ml	£9.99
No.57 Colour 24ml	£12.99
No.58 Photo 24ml	£12.99
No.110 Colour 12ml	£10.99
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No.337 Black 21ml	£10.99
No.338 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 4ml	£24.99
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HP Originals

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No.22 Colour 5ml	£14.99
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No.58 Photo 17ml	£22.99
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No.301 Colour 3ml	£11.99
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No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.340 Black 4ml	£18.99
No.341 Colour 7ml	£18.99
No.350 Black 4.5ml	£11.99
No.351 Colour 3.5ml	£13.99
No.363 C/M/Y/PC/M each	£8.99
No.363 Set of 6	£39.99
No.364 Black 6ml	£8.99
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No.901 Colour 9ml	£16.99
No.920XL Black 49ml	£19.99
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8GB 5MB/s	£24.10 £11.99
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32GB 30MB/s	£92.02 £74.99
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8GB 45MB/s	£54.84 £28.99
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16GB Sandisk	£37.57 £19.99

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Vanguard 3D £2.99	4 cards, with keychain
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BATTERIES

Camera Batteries

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NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
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LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
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NP40 for Fuji	£9.99
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NP50 for Fuji	£9.99
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For Canon 30/40/50	£99.99
+1x BP-511	£111.99
+2x BP-511	£123.99
For Canon 450/500/1000D	£69.99
+1x LP-E5	£78.99
+2x LP-E5	£87.99
For Canon 50D:	£99.99
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+2x EN-EL3E	£159.99
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(1)

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SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- An adapter ring that screws onto the front of your lens
- A filter holder clips onto the ring
- One or more P-Type (84mm wide) filters



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A new design of Bellows Hood that slots into the front of a standard P-type Holder.

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P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-type filters

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We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

More [more P-Type filters in stock!](#)

P-Type Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (45-82mm).

£45.99 - saving £5 on the individual prices.

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£45.99 - saving £5 on the individual prices.

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Nissin Di466 Speedlite

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Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Marumi DRF14 Ring Flash

A highly acclaimed Marumi Ring Flash is a ring flash that - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/180° beam angle and a power ratio of 1:1. Exposure: The lens mount is 52mm, step-up rings are supplied for 55mm, 58mm, 62mm and 67mm filters. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.

£119.99

TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment thus creating a more even daylight effect. Excellent for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-tones. Available in four sizes, to fit the heads of most flash guns:

£29.99

Size 1: 62-65 x 39-42mm Nikon S600, S800, etc.
Size 2: 64-68 x 35-38mm Canon 400EX, 430EX, etc.
Size 3: 68-72 x 46-49mm Nikon SB600, 27, 28, etc.
Size 4: 73-77 x 46-49mm Canon 580EX, 580EX, etc.



Bounce Flash Diffuser

These popular, slim, expandable plastic domes simply clip onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range:

Canon 27CEX / 38CEX / 42CEX
Canon 43CEX / 50CEXII / 55CEX
Canon 58CEX / 58CEXII
Nikon SB600 / SB800 / SB900
Nikon SB25 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-S40FGZ

STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo
28" Apollo
45" Halo

£59.99
£121.99
£104.99

Westcott 28" Apollo Flash Kit

Includes Westcott 28" Apollo light head, mount, 28" Apollo and light stand.

£64.99

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Load: 5.0kg
Folcet: 57cm
Height: 146cm

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Load: 7.0kg
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Height: 178cm

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Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg
Load: 5.0kg
Folcet: 58cm
Height: 146cm

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Weight: 1.34kg
Load: 5.0kg
Folcet: 58cm
Height: 146cm

£239.95



055CXPRO3

Carbon Fibre 3-section legs, Q90 column
Weight: 1.65kg
Load: 8.0kg
Folcet: 65cm
Height: 175cm

£263.95



055CXPRO4

Carbon Fibre 4-section legs, Q90 column
Weight: 1.70kg
Load: 8.0kg
Folcet: 54cm
Height: 170cm

£279.95



MANFROTTO MONOPODS

MM294A3 Monopod

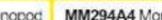
Aluminium 3-section
Weight: 0.50kg
Load: 5.0kg
Folcet: 59cm
Height: 151cm

£34.95

MM294A4 Monopod

Aluminium 4-section
Weight: 0.50kg
Load: 5.0kg
Folcet: 47cm
Height: 151cm

£39.95



695CX Monopod

Carbon Fibre 5-section
Weight: 0.60kg
Load: 5.0kg
Folcet: 47cm
Height: 160cm

£143.95



679B Monopod

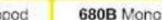
Aluminium 3-section
Weight: 0.60kg
Load: 10.0kg
Folcet: 64cm
Height: 162cm

£35.95

680B Monopod

Aluminium 4-section
Weight: 0.83kg
Load: 10.0kg
Folcet: 51cm
Height: 154cm

£47.95



681B Monopod

Aluminium 3-section
Weight: 0.78kg
Load: 12.0kg
Folcet: 67cm
Height: 161cm

£49.95



MANFROTTO HEADS

492 Ball Head

non quick-release 1/4" thread
Weight: 0.12kg
Load: 2.0kg
Folcet: 59cm

£31.95

234 Tilt Head

Ideal for monopods
Weight: 0.27kg
Load: 2.5kg
Folcet: 59cm

£14.95



234RC Tilt Head

with RC2 quick release
Weight: 0.27kg
Load: 2.5kg
Folcet: 59cm

£26.95



494 RC2 Ball Head

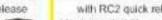
with RC2 quick release
Weight: 0.32kg
Load: 4.0kg
Folcet: 59cm

£46.95

496 RC2 Ball Head

with RC2 quick release
Weight: 0.46kg
Load: 6.0kg
Folcet: 59cm

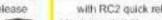
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324RC2 Grip Action Ball Head

with RC2 quick release
Weight: 0.4kg
Load: 3.5kg
Folcet: 59cm

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804 RC2 Pan / Tilt

with RC2 quick release
Weight: 0.79kg
Load: 4.0kg
Folcet: 59cm

£58.95

808 RC4 Pan / Tilt

with RC4 quick release
Weight: 1.42kg
Load: 8.0kg
Folcet: 59cm

£104.95



410 Geared Head

with RC4 quick release
Weight: 1.22kg
Load: 5.0kg
Folcet: 59cm

£149.95



This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa

KOOD

C324 Monopod

Aluminium 3-section
Weight: 0.57kg
Load: 8.0kg
Folcet: 54cm

Height: 169cm

£69.99

CF284 Tripod

Carbon Fibre 4-section
Weight: 1.69kg
Load: 8.0kg
Folcet: 56cm

Height: 160cm

£197.99



BH02 Ball Head

Quick release plate,
spirit level, 360 degree rotation,
dual control knobs

Weight: 0.21kg

Load: 6.0kg

Folcet: 61cm

Max Height: 162cm

£22.99



BH22 Ball Head

Silting quick release plate,
spirit level, 360 degree rotation,
single control knobs

Weight: 0.40kg

Load: 8.0kg

Folcet: 61cm

Height: 160cm

£31.99



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Hahnel Triad 30 Lite - £39.99

4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.

Weight: 1.2kg Max Load: 4.0kg

Folcet: 56cm Max Height: 142cm

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4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with 3-way fluid damped pan/tilt head, and carrying case.

Weight: 1.9kg Max Load: 5.0kg

Folcet: 61cm Max Height: 162cm

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"An excellent value for money tripod"

Amateur Photographer March 2010

NEW for 2011

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gorillapod

Gorillapod Original (GP1)

The original gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink.

Weight: 0.04kg

Load: 0.35kg

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An sturdier gorillapod, designed to take an SLR camera.

Weight: 0.16kg

Load: 0.7kg

£29.99

Gorillapod SLR-ZOOM (GP3)

An even sturdier gorillapod, designed to take an SLR camera with zoom lens.

Weight: 0.24kg

Load: 3.0kg

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Gorillapod FOCUS

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Load: 5.0kg

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Gorillapod Ball Head

For the SLR-ZOOM or FCCLS.

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Trek Tech OPTERA

Trek Tech Optera 460

The Trek Tech Optera 460 is the next generation of portable tripods - capable of holding 5kg.

The flexible legs are packed, covered in a protective fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! The D-ring connection system attaches to the legs, ensuring that they will not splay out. The camera is attached using a standard TelePod magnetic quick release system, and two MagAdapter quick release plates are supplied.

The Optera 460 PRO has an extra long 460mm leg to support up to a 40mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

Trek Tech Optera 230

A smaller version of the above, with 230mm long legs.

£27.99

£29.99

TREKKING POLES

Hahnel Giga T Pro - NEW FOR 2010

Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combination 160m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single arc continuous shooting, bulb function and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.



RRP: £89.95
SPECIAL OFFER - SAVE £20
£69.99

Hahnel Combi TF - NEW FOR 2010

Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Panasonic, Pentax and Samsung.



RRP: £69.95
SPECIAL OFFER - SAVE £10
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extender lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - best selling remote shutter release!



RRP: £29.95
SPECIAL OFFER - SAVE £10
£19.99

Trek-Pod

GO PRO £149.99 £119.99

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet expanding to the same maximum height as the TrekPod PRO. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 765g including the MagMount PRO ball head, it collapses down to 90cm.

TrekPod XL - £200.99 £199.99

The TrekPod XL is the top of the range TrekPod. Utilising Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

TrekPod OPTERA £149.99

The TrekPod OPTERA is the next generation of portable tripods - capable of holding 5kg.

The flexible legs are packed, covered in a protective fabric, and have integrated rubber feet for extra grip. They can be bent in practically any direction, allowing you to mount your camera on almost any object! The D-ring connection system attaches to the legs, ensuring that they will not splay out. The camera is attached using a standard TelePod magnetic quick release system, and two MagAdapter quick release plates are supplied.

The Optera 460 PRO has an extra long 460mm leg to support up to a 40mm zoom lens. Uniquely, it can also be wrapped around your camera for protection while being carried.

TrekPod Ball Head £25.99

A smaller version of the above, with 230mm long legs.

£27.99

£29.99

TrekPod Ball Head £25.99

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54000s Flash	Mint - / Unused £49 - £89	Sigma 18-50mm F2.8 EX DC	Mint - £179	SB18 Speedlight	E+ / Unused £10 - £30
AW90 Winter (9000)	E++ £75	Sigma 18-50mm F2.8 EX DC	Mint - £149	SB20 Speedlight	E++ £39 - £49
C1000 Grip	E+ / Unused £59 - £75	Sigma 20mm F1.8 EX DC	E+ £149	SB21 Ringflash	E++ £179
IPI Infra Red Set	E++ £59	Sigma 20-30mm F2.8 EX DC	E+ £199	SD Speedlight	E+ £15
MD90 + BP90 Drive (9000)	E+ / Unused £49 - £95	Sigma 24-60mm F2.8 EX DC	E+ £199	SK-6 Speedlight	E+ £79
MD90 + NP90 Drive (9000)	E++ £65 - £95	Sigma 24-70mm F3.5-5.6 A Tele	E+ £199	SC-12 Flash Cord	Unused £30
VC700 Vertical Grip	E++ / Unused £29 - £45	Sigma 28mm F1.8 EX DC	E+ £199	SP-1 Flash Cord	E+ / Mint - £23 - £35
Minolta Manual		Sigma 28-70mm F2.8 EX DC	E+ £159	SD-6 Battery Pack	Unused £35 - £50
XD5 Chrome Body Only	E+ £75	Sigma 30mm F1.4 DC EX HSM	E+ £279		
X700 Black + 50mm F1.7	E+ / E++ £75 - £89	Sigma 50mm F2.8 EX DG Macro	E+ £149		
X300S Black + 28-70mm	Unused £89	Sigma 50-200mm F4-5.6 D DC	E+ £399		
X300 Black + 50mm F1.7	E+ £59	Sigma 70-200mm F2.8 EX DG HSM MACRO	E+ £449		
X300 Chrome Body Only	E++ £55 - £59	Sigma 70-210mm F2.8 APO	Unused £299		
X300 Chrome Body Only	E+ £59	Sigma 70-210mm F3.5-4.5 Macro	E+ £149		
X21 Chrome Body Only	As Seen £39	Sigma 70-300mm F4-5.6 D Macro	E+ £59		
SRT101 Chrome Body Only		Sigma 80-400mm F4.5-5.6 APO	E+ £449		
24mm F2.8 MD	E+ £99	Sigma 80-400mm F4.5-5.6 APO DG OS	E+ / Unused £49 - £59		
28mm F2.8 MD	E++ / Unused £49 - £69	Sigma 100-300mm F4 EX APO	E+ £449		
28mm F3.5 MC	E+ / Mint - £25 - £49	Sigma 100-300mm F4.5-6.7 D	E+ £449		
28-70mm F3.5-4.8 MD	E+ / E++ £29 - £39	Tamron 28-75mm F2.8 XR DI	E+ £249		
35-70mm F3.5 MD	E+ / Unused £19 - £49	Tamron 28-70mm F3.5-4.5 Macro	E+ £59		
45mm F2 MD	E+ £49	Tamron 28-200mm F3.8-5.6 AF	E+ £149		
50mm F1.7 MD	E+ / E++ £19 - £25	Tamron 28-200mm F3.5-6.3 Macro	E+ £159 - £199		
50mm F2.8 MD	Unused £39	Tamron 28-200mm F3.5-6.3 Macro	E+ £149		
50mm F3.5 Macro + Tube	Unused £39	Tamron 28-200mm F3.5-6.3 Macro	E+ £149		
70-210mm F3.5 MD	Exc+ / E++ £39 - £59	Tokina 12-24mm F2.8 ATX PRO SD	Mint - £369		
85mm F2 MD	Unused £249	Tokina 16-50mm F2.8 ATX PRO DX	Mint £399		
100mm F4 MD Macro	E+ £149	Tokina 28-70mm F4.5-5.6 ATX Pro	E+ £199		
100-200mm F5.6 MD	E+ / E++ £35 - £45	Tokina 40-100mm F4.5-5.6 ATX Pro	E+ / E++ £199 - £249		
135mm F3.5 MD	E++ / Unused £35 - £45	Vivitar 28-70mm F4 Series 1	Unused £149		
200mm F3.5 MC	E+ £25	Vivitar 28-105mm F4.5-5.6 AF	Unused £59		
200mm F4 MD	Unused £59	Vivitar 28-105mm F4.5-5.6 Macro	E+ £149		
300mm F4.5 MC	E+ £79	Vivitar 28-105mm F4.5-5.6 Macro	E+ £149		
300mm F4.5 MD	E+ £79	Vivitar 28-105mm F4.5-5.6 Macro	E+ £149		
Centon 500mm F8 Reflex	E+ £59	Vivitar 28-105mm F4.5-5.6 Macro	E+ £149		
Sigma 500mm F8	E+ £69	Vivitar 28-105mm F4.5-5.6 Macro	E+ £149		
Tamron 28-200mm F3.5-6.3 Macro	E+ £59	Zenza 21mm F2.8 Diagon 2F	E+ £99		
Tokina 60-120mm F4.5-5.6	E+ £69	Zenza 21mm F2.8 Diagon 2F	E+ £99		
Tokina 60-120mm F4.5-5.6 AF	E+ £69	ZS21 Ringflash	E+ / Mint - £49 - £79		
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Tokina 90mm F2.8 ATX Macro + Tube	Unused £39	ZS23 Speedlight	E+ / E++ £29 - £39		
Tokina 90mm F2.8 ATX Macro	E+ £75	ZS24 Speedlight	E+ £69		
Vivitar 55mm F2.8 Macro	Unused £59	ZS25 Speedlight	E+ £69		
Auto 220x Flash	E+ / Unused £15 - £19	ZS26 Speedlight	E+ £59		
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Auto 320x Flash	E+ £15	ZS28 Speedlight	E+ £89		
Auto 360Px Flash	E+ / Mint - £39 - £49	ZS29 Speedlight	E+ £179		
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Bulb	Unused £59	ZS30 Speedlight	E+ £79		
Multi Function Back X700	Unused £19	ZS30 Speedlight	E+ £79		
Winder D	Exc+ / E++ £12 - £29	ZS30 Speedlight	E+ £79		
Nikon AF		ZS30 Speedlight	E+ £79		
		ZS30 Speedlight	E+ £79		
F5 Body + MF28 Back	Mint - £59	F Photomic FTN Body Only	E+ £199		
F5 Body Only	Exc / E++ £19 - £39	F Photomic FTN Body Only	E+ £139		
F4E Body Only	E+ / Mint - £249	F Black Body Only	E+ / Mint - £129 - £275		
F100 Body + MB15 Grip	E+ / £159 - £199	F Chrome Body Only	E+ / Mint - £129 - £275		
F100 Body Only	As Seen / E++ £49 - £75	F Black Body Only	E+ / £159 - £275		
F80 + MB15 Grip	As Seen / E++ £49 - £69	F Chrome Body Only	E+ / £159 - £275		
F80 Body Only	E+ / £49	F Chrome Body Only	E+ / £159 - £275		
F90 Body Only	Exc / E++ £29 - £69	F20 Chrome Body Only	E+ / £159 - £275		
F90 Black Body Only	E+ / £69	F21 Chrome Body Only	E+ / £159 - £275		
F80 Chrome + 28-80mm	E+ / £59 - £99	F21 Black Body Only	E+ / £159 - £275		
F80 Chrome Body Only	E+ / £59 - £99	F5 5.5mm Fisheye	As Seen £39		
F80 Chrome Body Only	E+ / £59 - £99	F5 7.5mm F2.8 AIS	E+ / E++ £129 - £225		
F80 Body Only	E+ / £59	F80 28mm F2.8 AIS	Unused £150		
F70 Body Only	E+ / £49	F80 28mm F2.8 AIS Series E	Unused £150		
F65 Chrome + 28-80mm	E+ / E++ £45 - £49	F80 28mm F3.5 AIS	Mint - £369		
F65 Chrome Body Only	As Seen / Unused £35 - £69	F80 28mm F3.5 AIS	Mint - £369		
F65 Chrome Body Only	E+ / E++ £15 - £49	F80 28mm F3.5 AIS	Mint - £369		
F65 Chrome Body Only	E+ / E++ £15 - £49	F80 28mm F3.5 AIS PC Shift	E+ / Mint - £249 - £349		
F65 Chrome Body Only	E+ / E++ £15 - £49	F80 28mm F3.5 AIS PC Shift	Mint - £369		
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F65 Chrome Body Only	E+ / E++ £15 - £49	F80 28mm F3.5 AIS PC Shift	E+ / Mint - £249 - £349		
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Lowepro Photo Sport 100AW

Designed for those wanting a lightweight & protective backpack for their camera equipment. The cinch system for the camera compartment helps to prevent bouncing while you're in motion.

Running in the dark does not present a problem as there is reflective piping on the bag. All weather cover included.

- Capacity: Up to a standard size DSLR with a kit lens, flash, personal items such as a hat, light jacket, trekking or ski poles, snack, cell phone, keys, etc. • Size(External): 16 X 8 X 21cm.
- Size(External): 23.5 X 16 X 46cm. • Top Compartment Inner Dimensions: 20 X 15 X 9cm. • Outer fabric: N-210D Triple RS with UTS coating. PU 800mm WR, P150D 2 Way Spur, N-140D 2 Way Spur 235g/yo, P600D 74T PU 800mm WR - Kolor. • Interior Fabric: N-210D 110T PU 800mm WR, Velcro Hook/loop. • Weight: 0.8kg.

Photo Sport 100AW £93.90

Thinktank Streetwalker Pro

Holds a DSLR body attached to a 70-200 2.8 lens with hood attached one you can put your tripod on the front of your bag. Front organizer includes passport pocket. Lower front pocket will support smaller monopods or tripods, crop down tripod cup for larger tripods. A seam less rain cover is included. YKK locking zipper sliders. Removable waistbelt.

Streetwalker Pro Backpack £119.00
Streetwalker Backpack £98.00
Streetwalker HardDrive Backpack £134.00

Thinktank Digital Holster 20 v2

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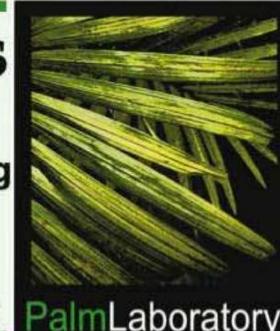
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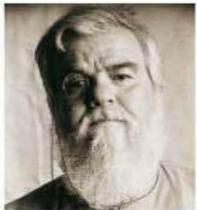
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ROGER HICKS

Do you regard the 'happy snaps' you take with your camera phone as 'real' photographs

WHEN did you last take a picture? And what was it of? On one level, these are two simple questions. On another, or perhaps on several others, they are surprisingly complex. The first was prompted by the fact that I couldn't remember the last time I had taken a picture – I had to work it out (and it six days before). But then, on top of that, I realised that the answer was wrong. I had, in fact, taken a couple of pictures the day before I wrote these words, but I had discounted them because they weren't 'real' pictures. Instead, they were just illustrations for an e-book that I'm working on, about black & white photography.

The thing is, photography is so multi-dimensional, and so integrated with my life, that I don't really think about it any more. Nor, I suggest, do most people. In fact, in some ways it is less integrated into my life than into the life of many other people I know. Because I don't have a camera built into my mobile phone, any more than I have a telephone built into any of my cameras, I don't take the camera-phone happy snaps that most people do.

For example, the weekend before I wrote these words, one of my editors dropped in to visit, along with his wife and their two sons. Because I'd hurt my arm a couple of weeks before, I asked the elder son, who is a big lad (twice the age of his brother), if he'd mind chopping a bit of wood for the barbecue.

In short order, he had mastered the big axes I use for splitting logs to a manageable size, and both the hatchet and the machete I use for knocking them down to a suitable size for the barbecue. Cut them too large and they don't burn down quickly enough, but cut them too small and they burn too fast. His younger brother proved surprisingly adept, too, given that he's only six. On the other hand, he's one of the most adult six-year-olds I've ever met. Later in the course of the evening both sons also had a crack at shooting (empty) beer cans with an air pistol. This was on the Saturday, and the older boy's 13th birthday was on the Monday. He asked his father, eyes shining, 'Can I have a gun for my 14th birthday?'

Their father took pictures of quite a lot of this, with his mobile phone. I didn't take any, mostly because I was the host and too busy with the barbecue. This was interesting, too, because the editor is a vegetarian but the rest of the family aren't – the sausages disappeared quite quickly. But to return to the photography, these were 'only' happy snaps, and 'only' taken with a camera phone. Were they 'real' pictures?

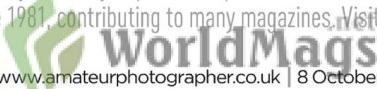
Of course they were. And I wish I had similar pictures from my own childhood. Indeed, I'd love pictures of myself shooting my first air pistol, although 'air pistol' is flattering it. My uncle Frank bought it for me when I was about 11. It was a Gat (any older readers remember those?) with a muzzle velocity of about a furlong per fortnight.

Likewise, the photograph I took of a couple of sub-miniature cameras for my e-book was a 'real' picture, not least because I hope it will be part of something that will earn me some money. More and more, I suspect that a 'fine-art' picture has a harder struggle to be a 'real' picture than a happy snap

or a technical illustration. Happy snaps and illustrations come with very little burden of expectation, after all. The former need only be a reminder of a happy time, while the latter need only be clear and informative. With a modicum of skill and luck, either may even be aesthetically pleasing.

A picture that sets out to be aesthetically pleasing, however, has a much harder furrow to plough, as it has no real let-out in terms of content. Do I care about a particular arrangement of light and shadow if I have no interest in the people, places or things portrayed in it? Not to begin with. It has to grab me by the eyeballs, and not many pictures do that. It has a much better chance if there is something behind it that I can recognise, and this is where things get interesting. The 'content' may be something like tranquillity, or excitement, or the memory of summer days or my own childhood, or yes, wondering how that funny little camera in the picture would perform. So what's a 'real' picture, after all? **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com



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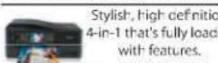


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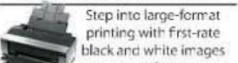
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